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Half Hours with the Best Composers

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Karl Klauser

With an Introduction by Theodore Thomas

Illustrated

Vol. III

Boston

J. B. Millet Company

3

HARVARD UNIVERSITY

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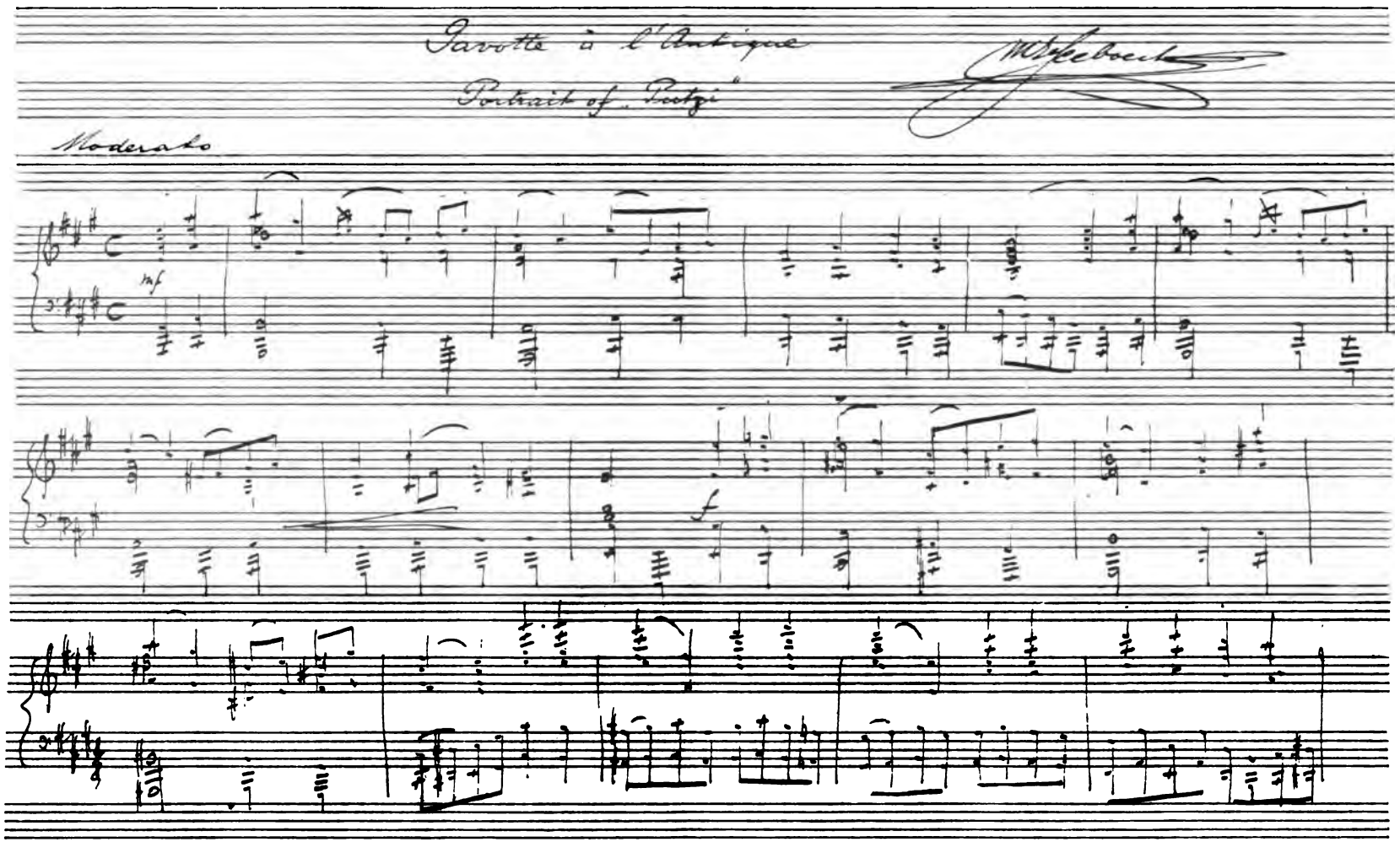
WILLIAM CHARLES ERNEST SEEBOECK

WILLIAM CHARLES ERNEST SEEBOECK was born in Vienna in 1860. He seems to have inherited his taste for music from his mother, who was an accomplished singer. He received a thorough collegiate education in Vienna, having attended the Theresianum, one of the finest institutions in Vienna. His musical instructors on the piano were Nottebohm, Grill and Epstein, and his instructors in composition were J. Brahms and Hermann Graedener. As soon as he had completed his studies in Vienna, he went to St. Petersburg, where he studied with Anton Rubinstein.

After extensive travels in Turkey, Egypt and India, he came to the United States and settled in Chicago in 1881, where he has since resided. For twelve years he has been the pianist for the Apollo Club, and has given his entire time to composing, teaching and playing in public.

Among his published works are: *Three Spanish Dances; Fairy Dance; Berceuse* for piano and violin à la Hongroise; *Dewdrop; Serenade* for tenor in E; *Serenade* for soprano in A flat; *The Gipsey Boy; Marie; How Fair and Sweet and Holy; It was a Dream;* Concert paraphrase, *Old Folks at Home; Bouree Antique; Minuet Antique* in A major; *I Come to thy Lattice; Two Portraits,* "A. T. M.," and "W. V. L."; *Three Bourees; Valse Caprice; La Fontaine de Treves; Berceuse* for piano; *Danse Bretonne; Barcarolle; Mazurka* in A minor; *Valse* in A minor; *Canzonetta* in E flat; *Hunting Song* (male quartet), performed by the Apollo Club.

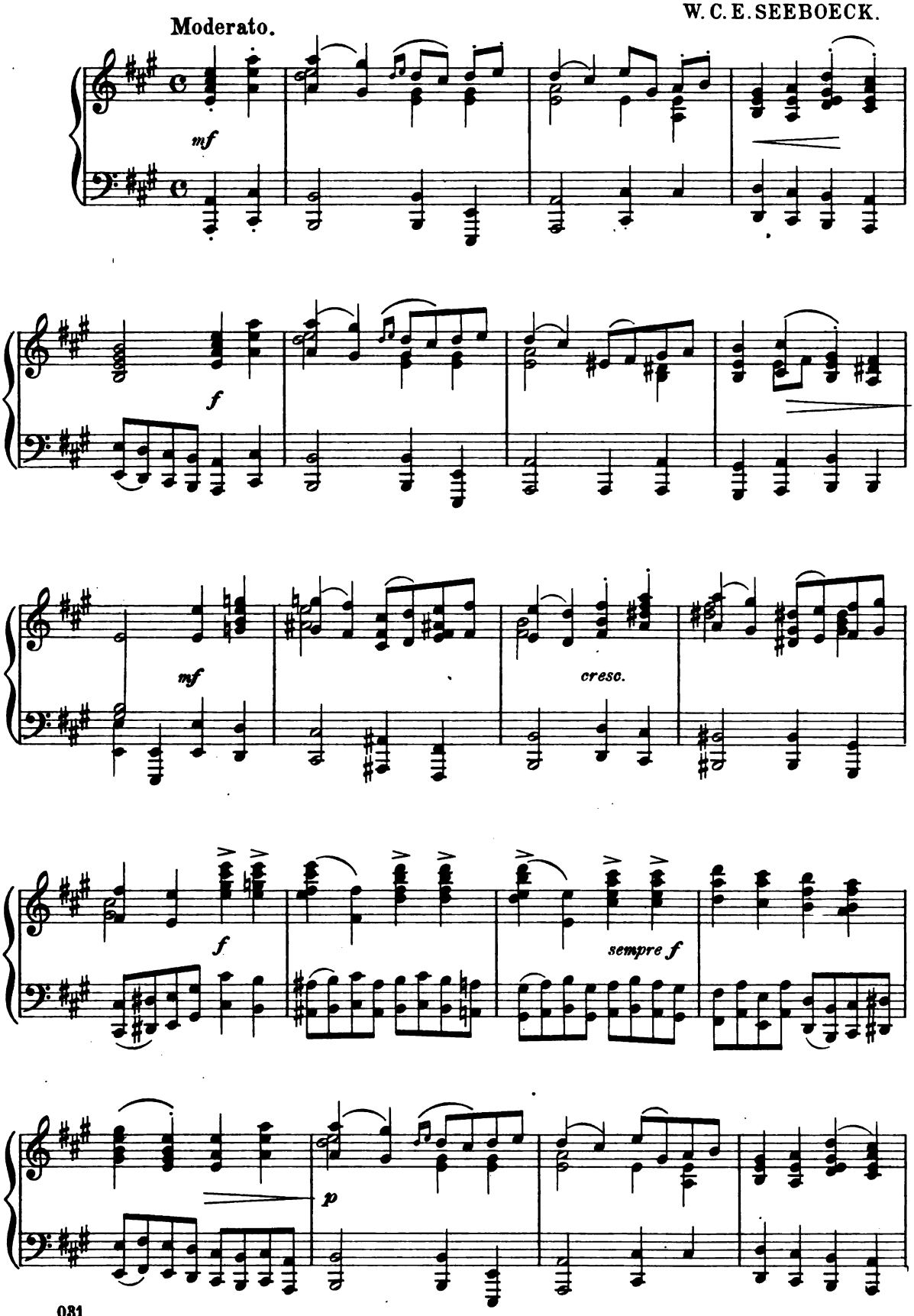
Among his unpublished works is the *Faust Fantasie* for piano; and a *Quintet* for piano and string quartet, dedicated to the Bendix Quartet, which was first performed in public in April, 1894; a set of twenty-seven *Concert Etudes;* two *Concertos* for piano; two *Sonatas* for piano; a set of variations for two pianos; an opera, *The Gladiators;* and over two hundred songs.


Gavotte à l'Antique
Portrait of "Pooh"
Moderato
mf
f

Gavotte a l'Antique.

PORTRAIT de "PUTZI."

W. C. E. SEEBOECK.



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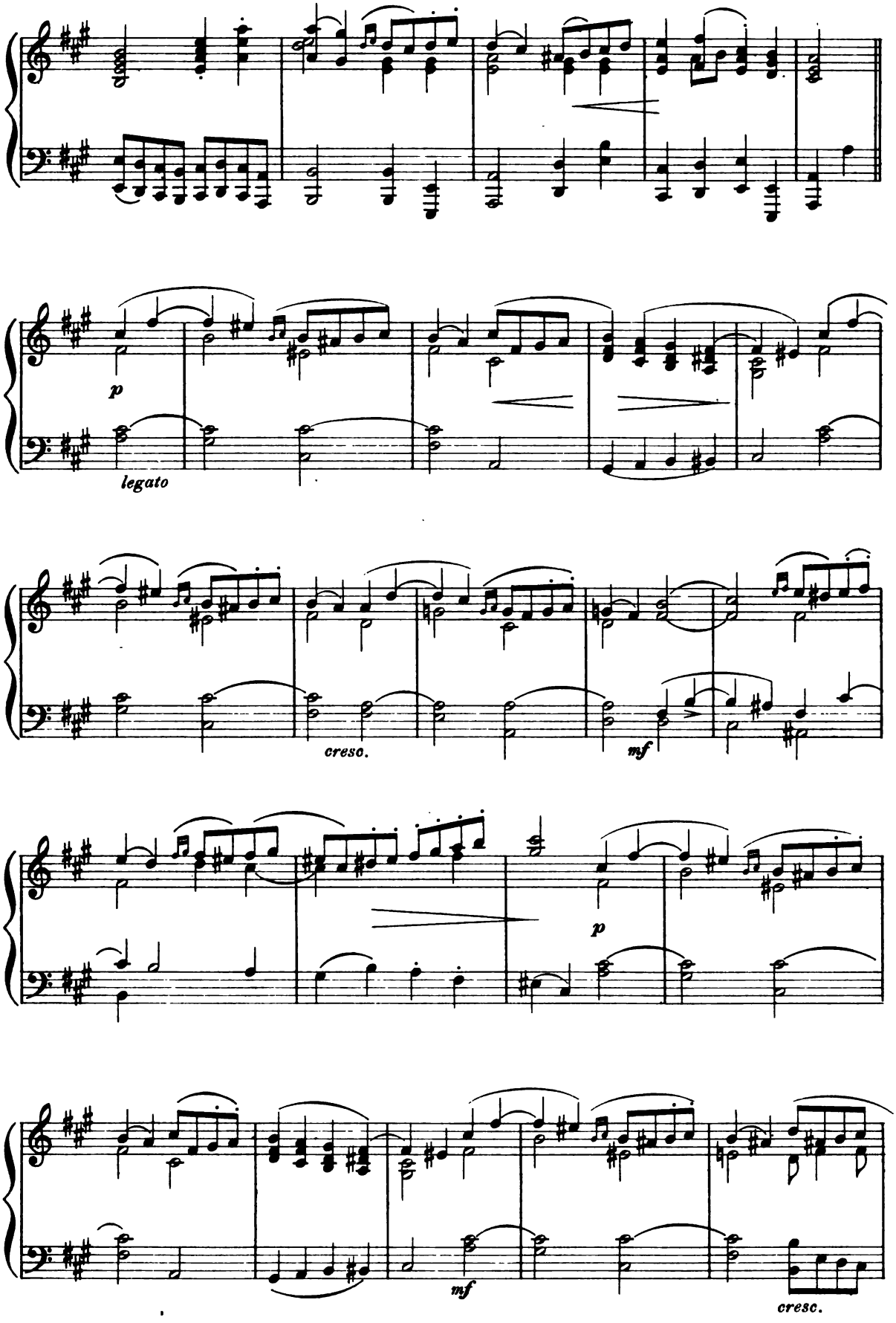
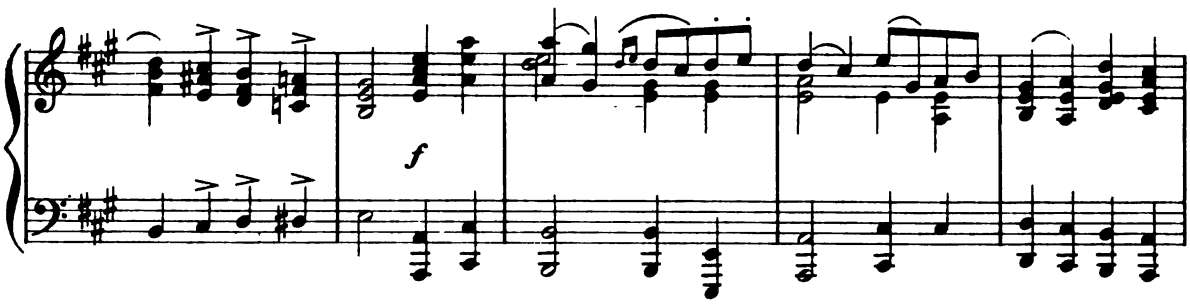
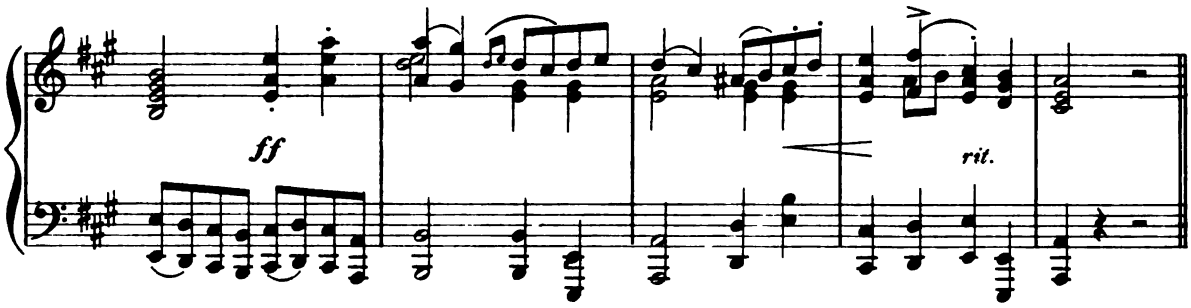
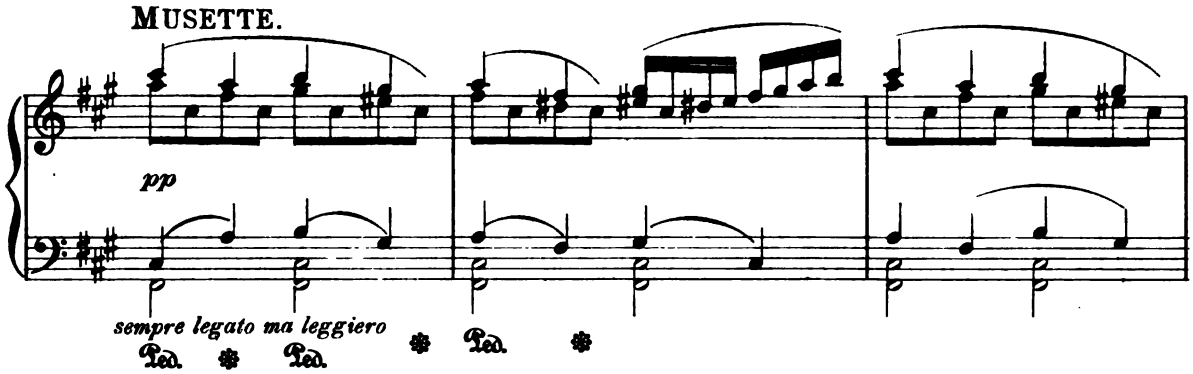
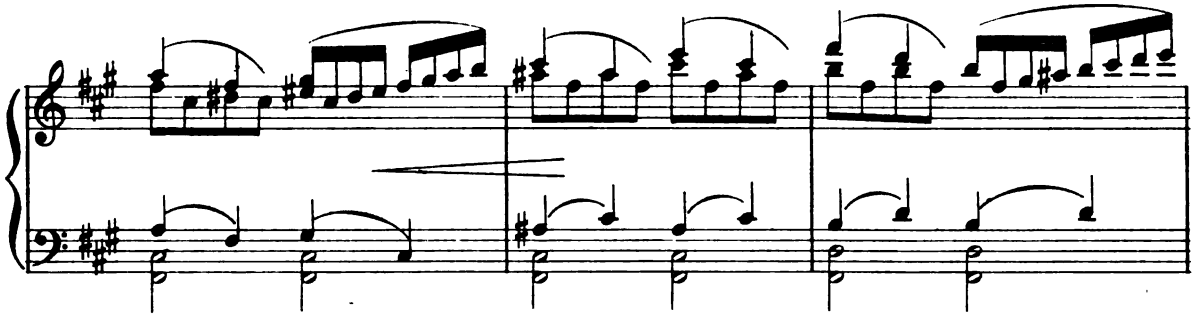

p
legato
cresc.
mf
p
mf
cresc.

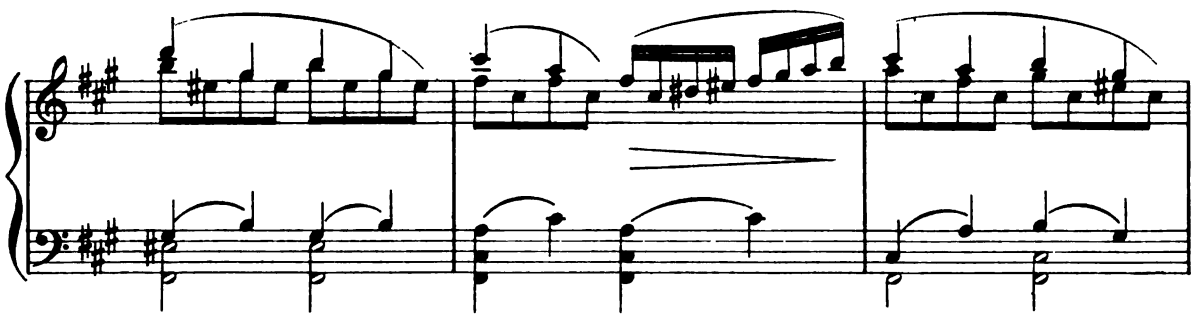


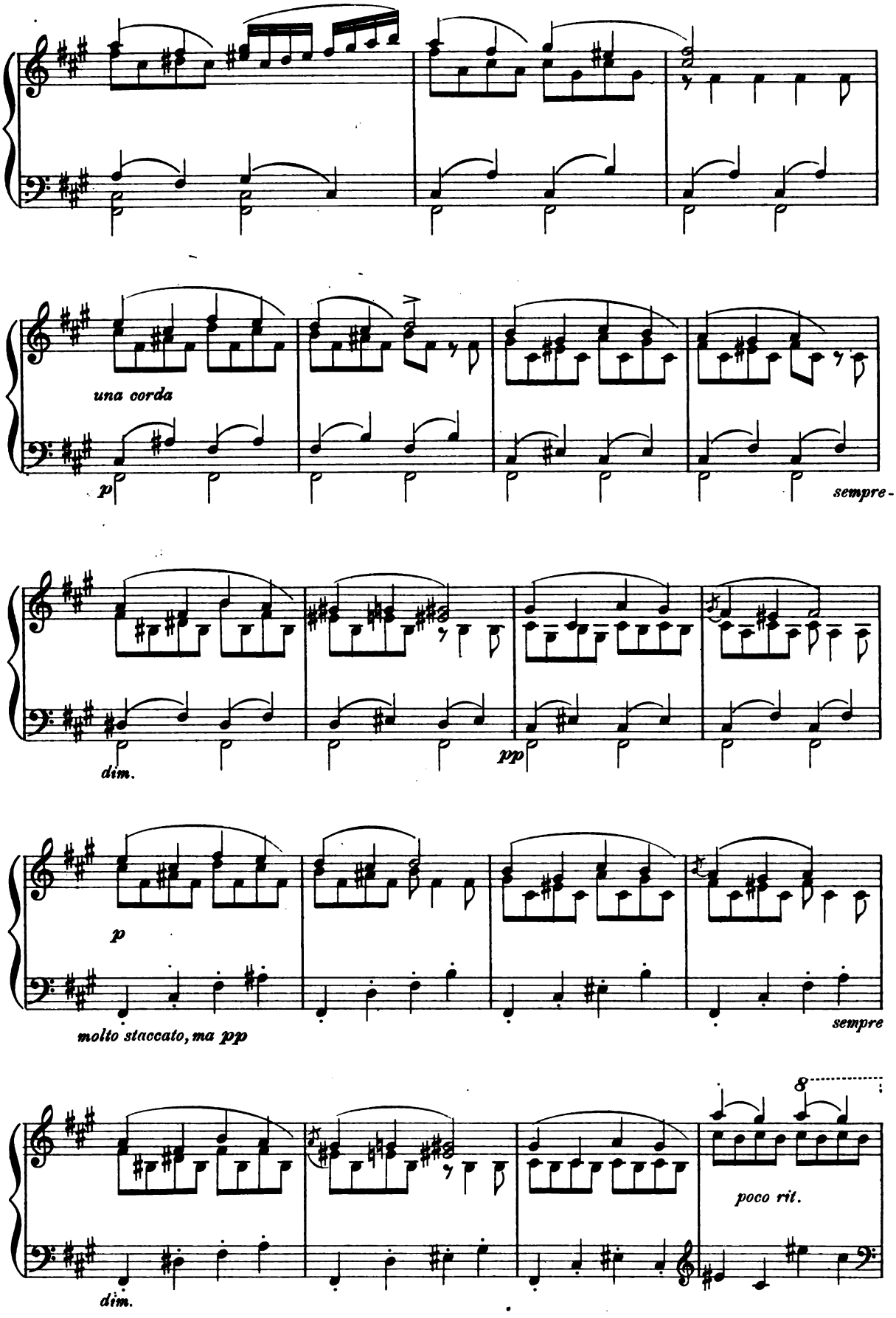


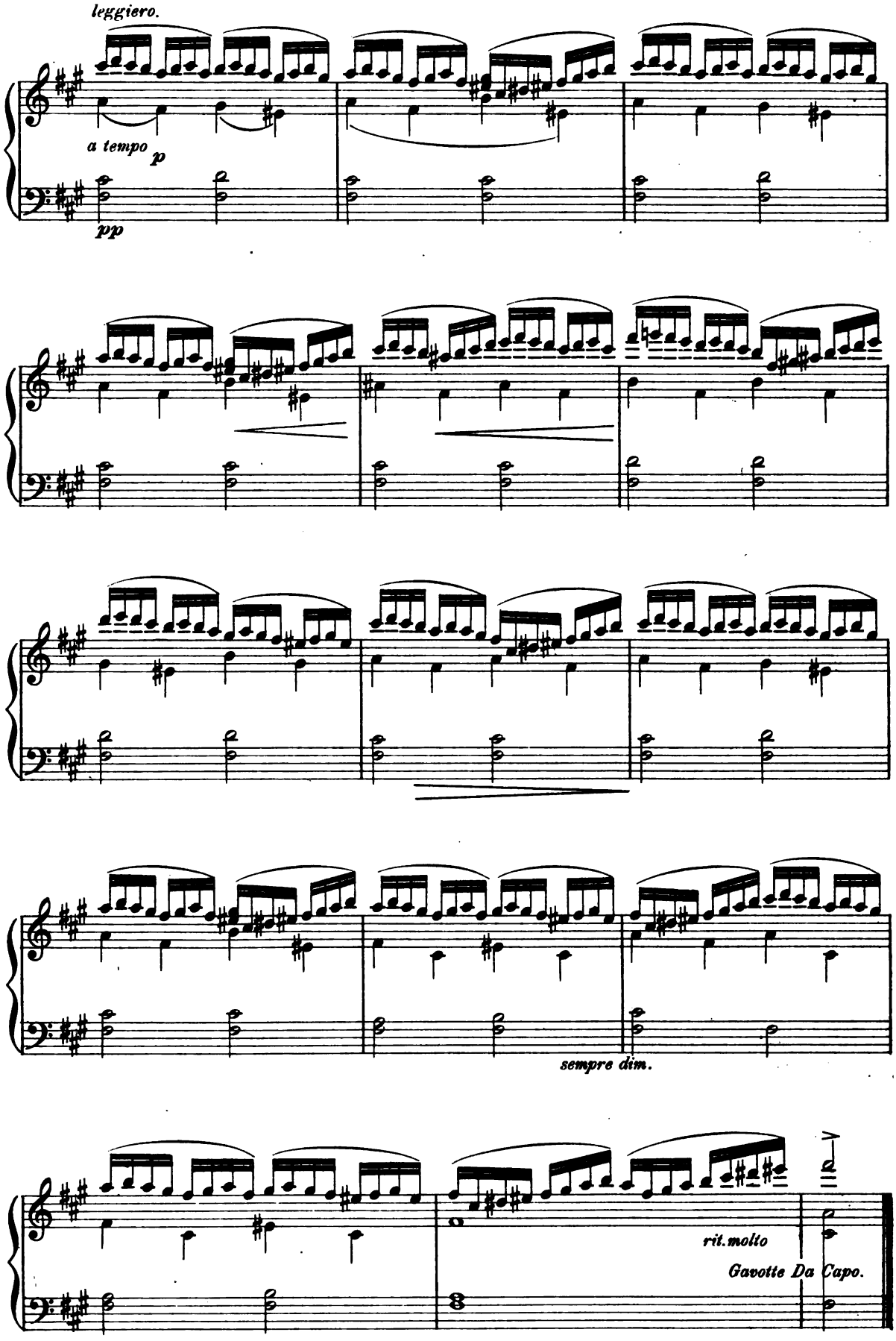
MUSETTE.

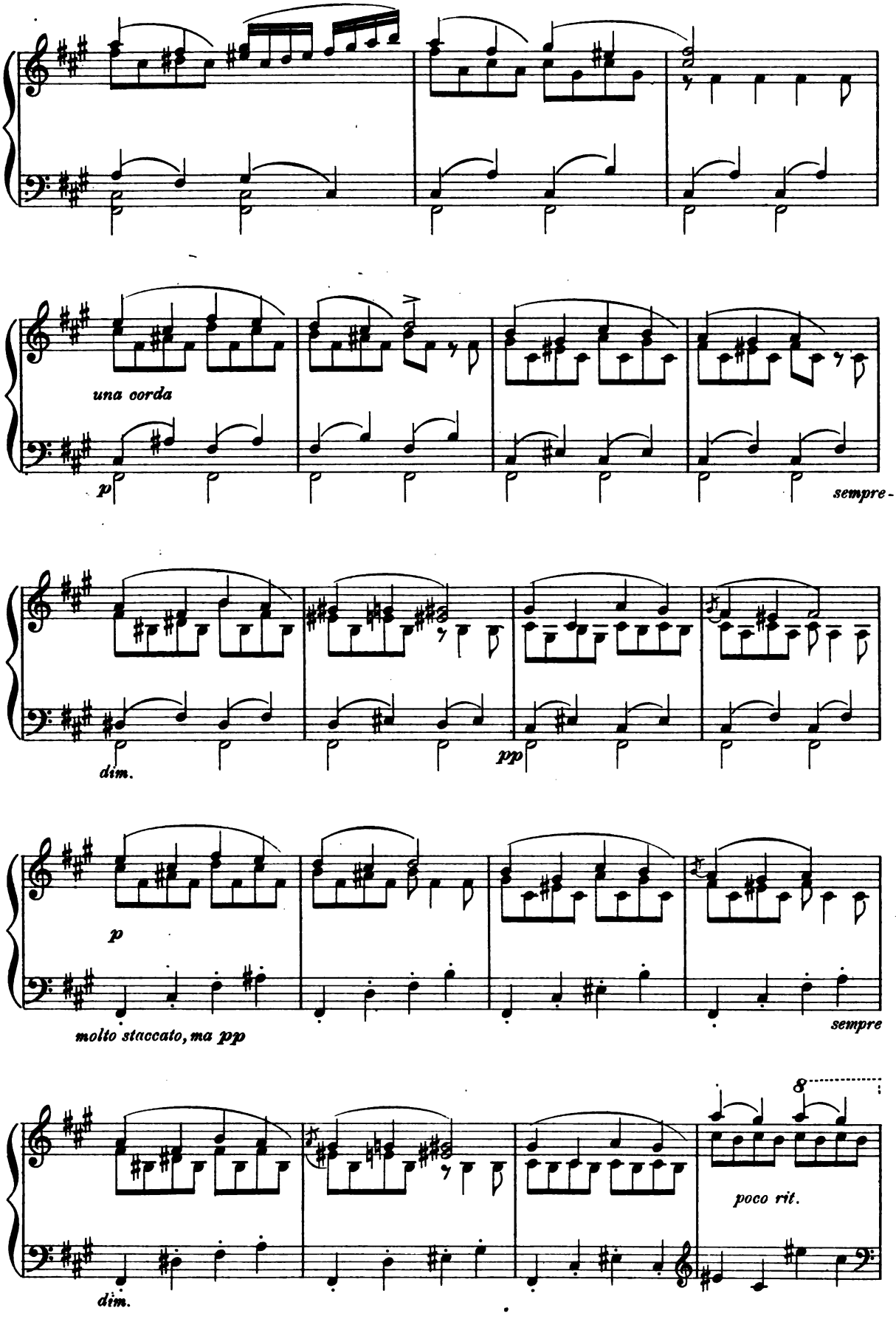


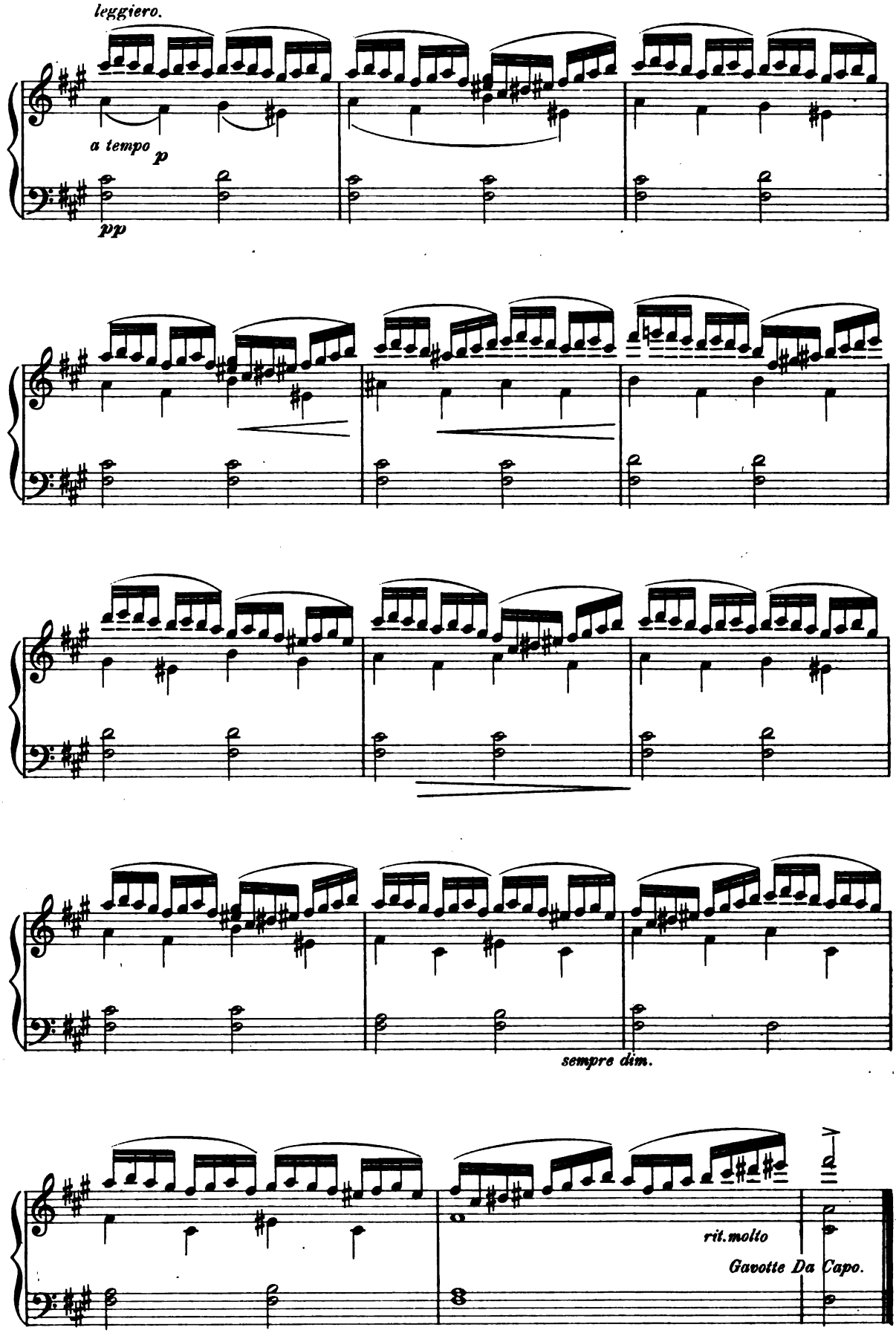





una corda
p
sempre -
dim.
pp
p
molto staccato, ma pp
sempre
8
poco rit.
dim.


leggiero.
a tempo
p
pp
sempre dim.
rit. molto
Gavotte Da Capo.

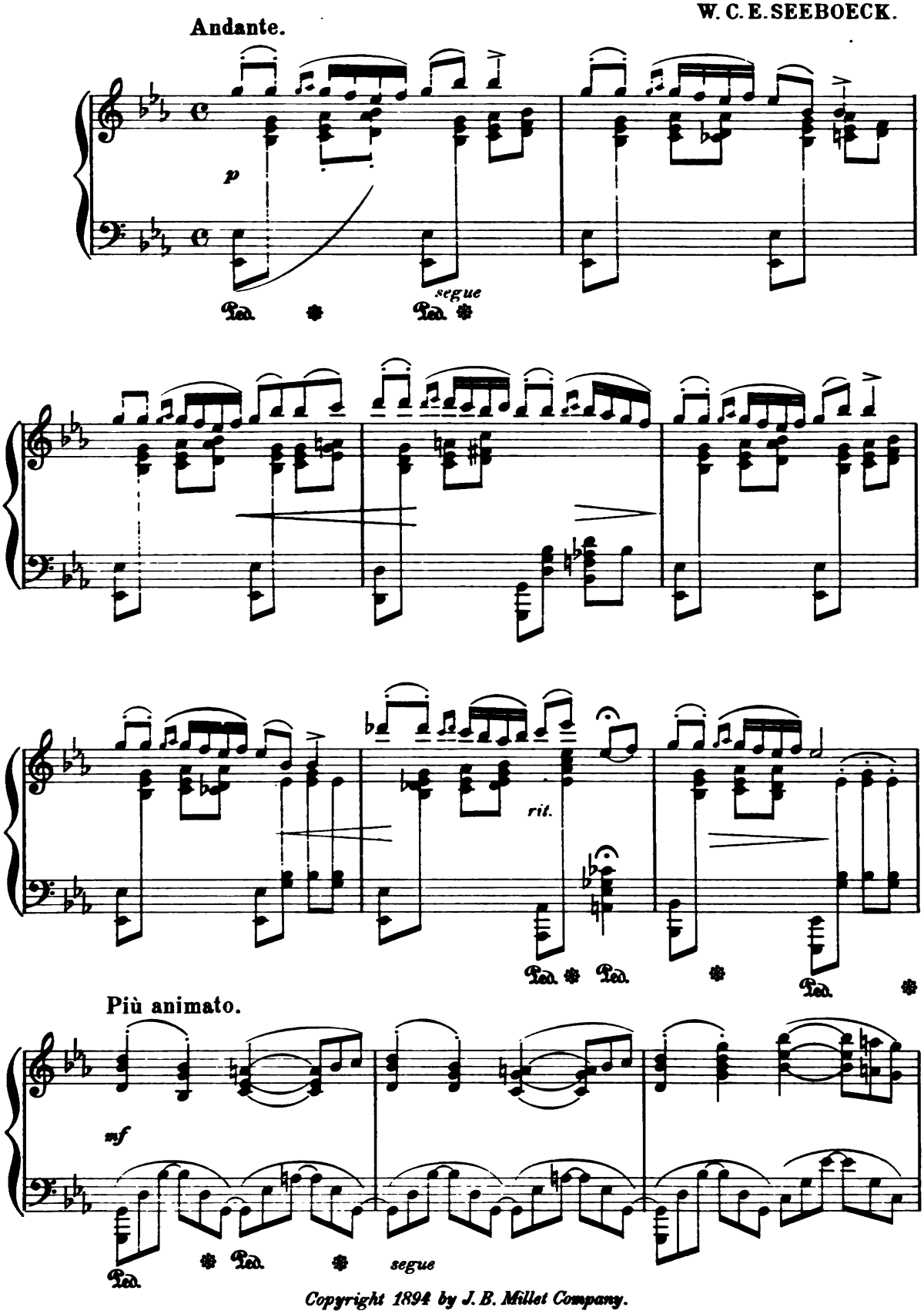

una corda
p
sempre -
dim.
pp
p
molto staccato, ma pp
sempre
8
poco rit.
dim.


leggiero.
a tempo
p
pp
sempre dim.
rit. molto
Gavotte Da Capo.

Portrait N. D. S.

(NATALIE.)

W. C. E. SEEBOECK.



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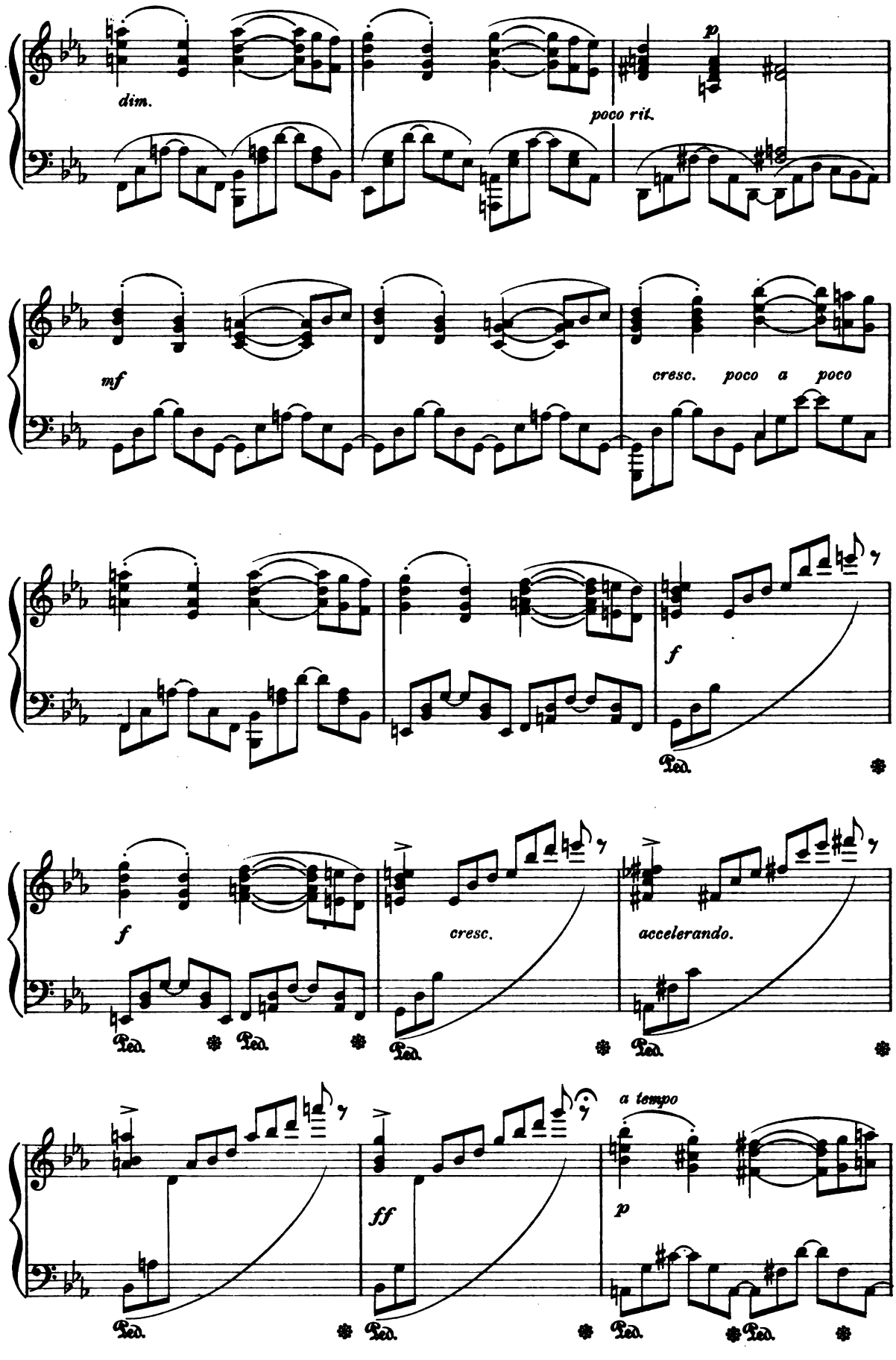
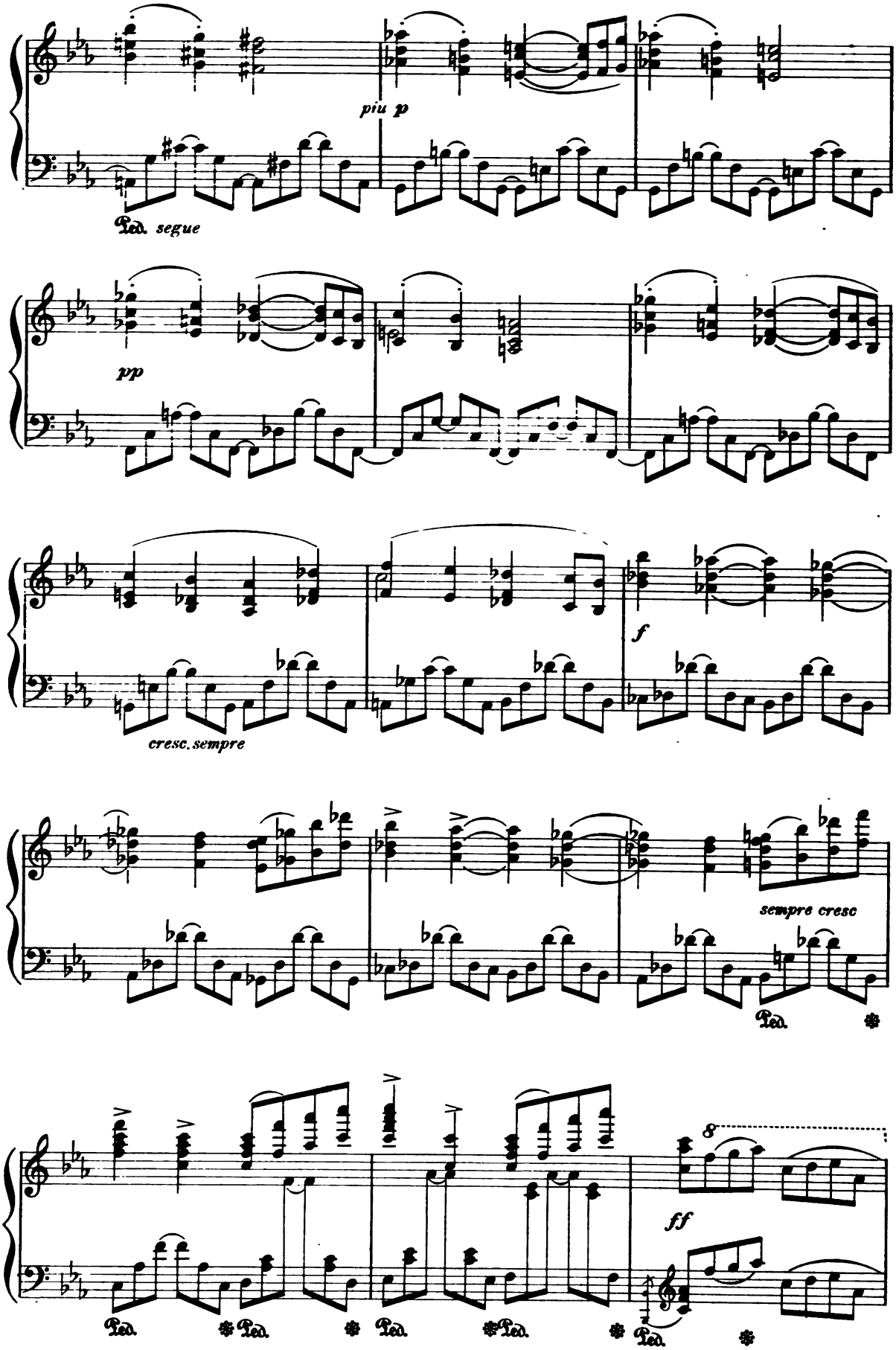
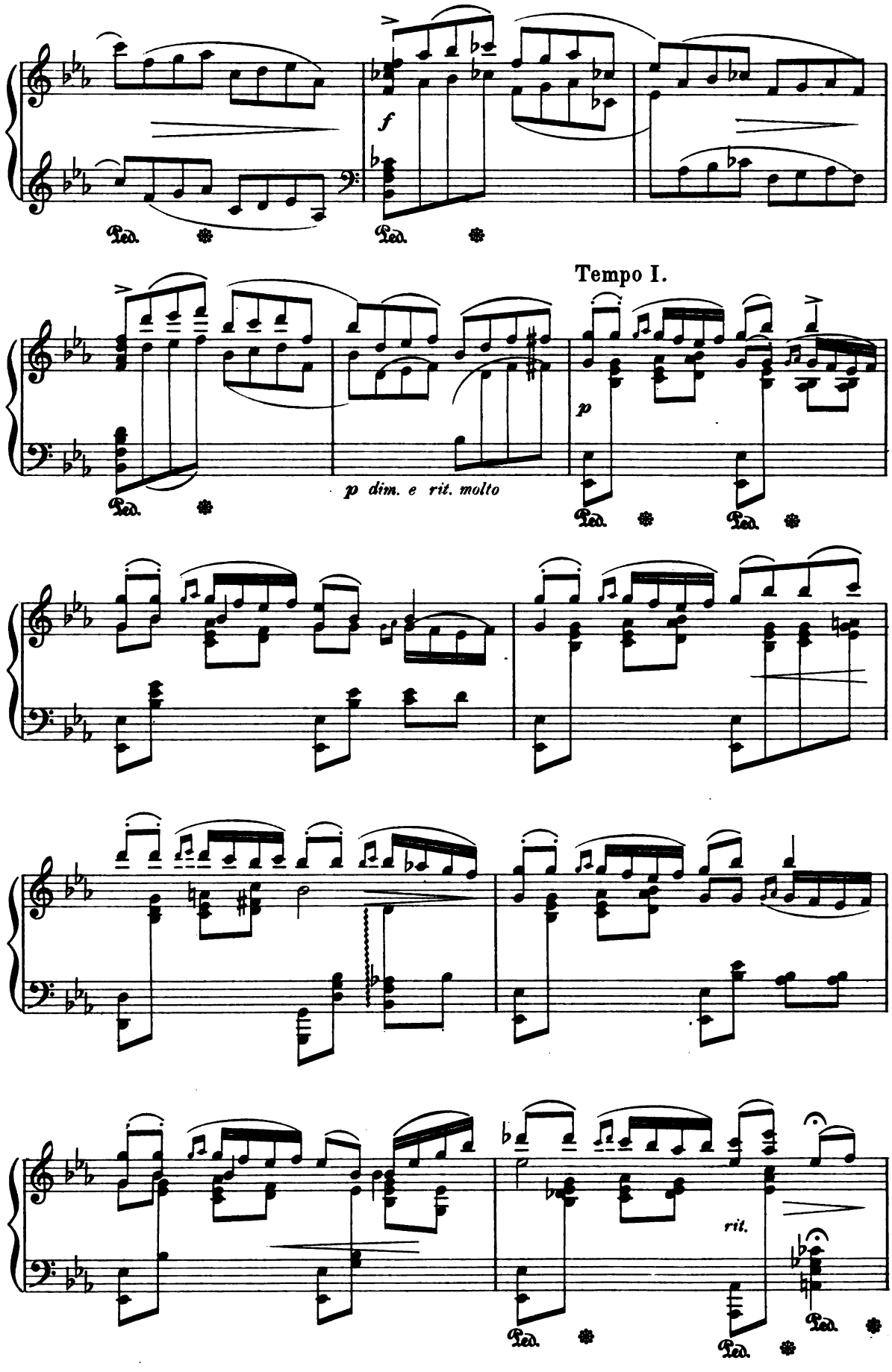
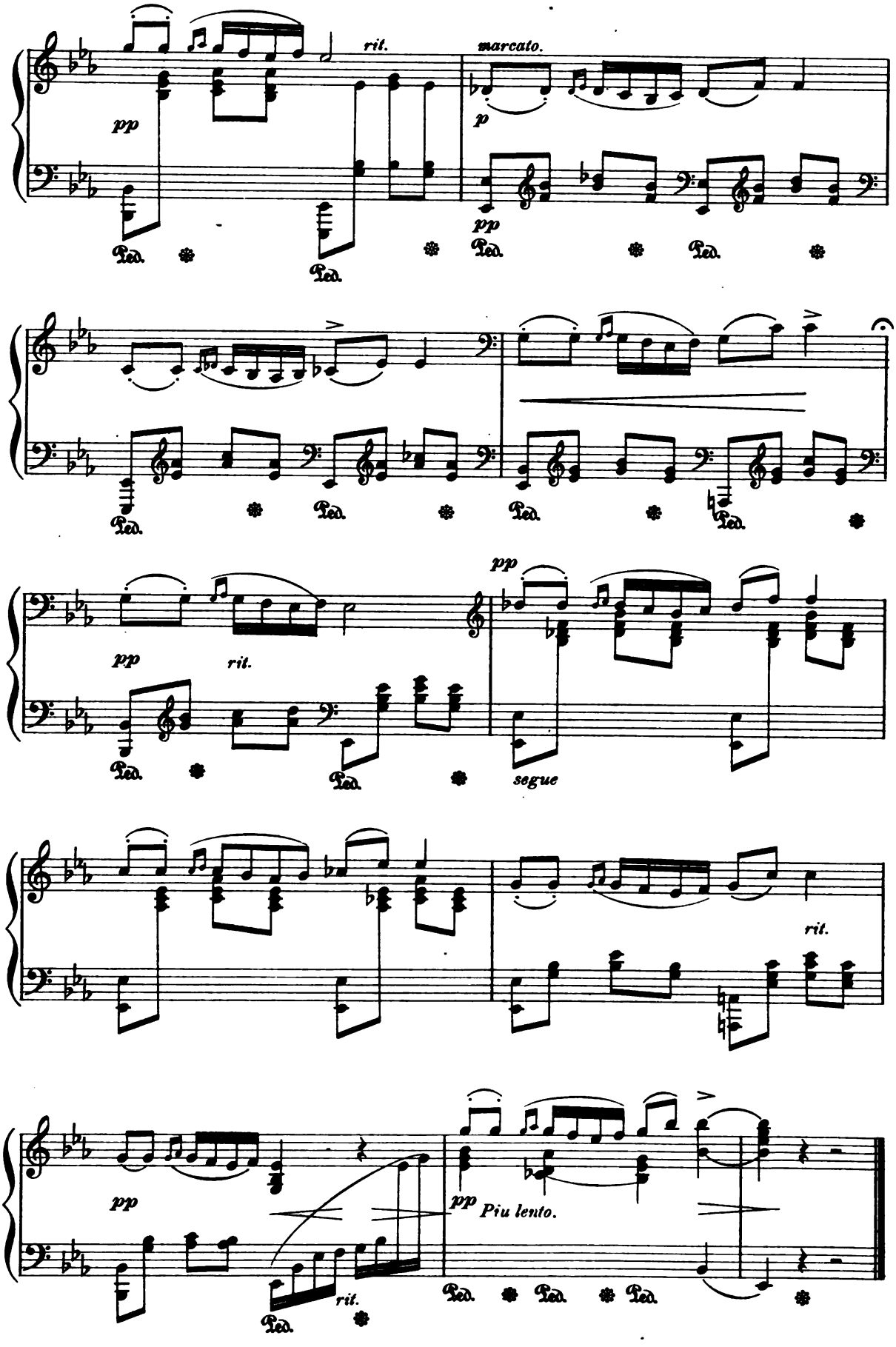

dim.
p
poco rit.
mf
cresc. poco a poco
f
Ped.
f
cresc.
accelerando.
a tempo
ff
p

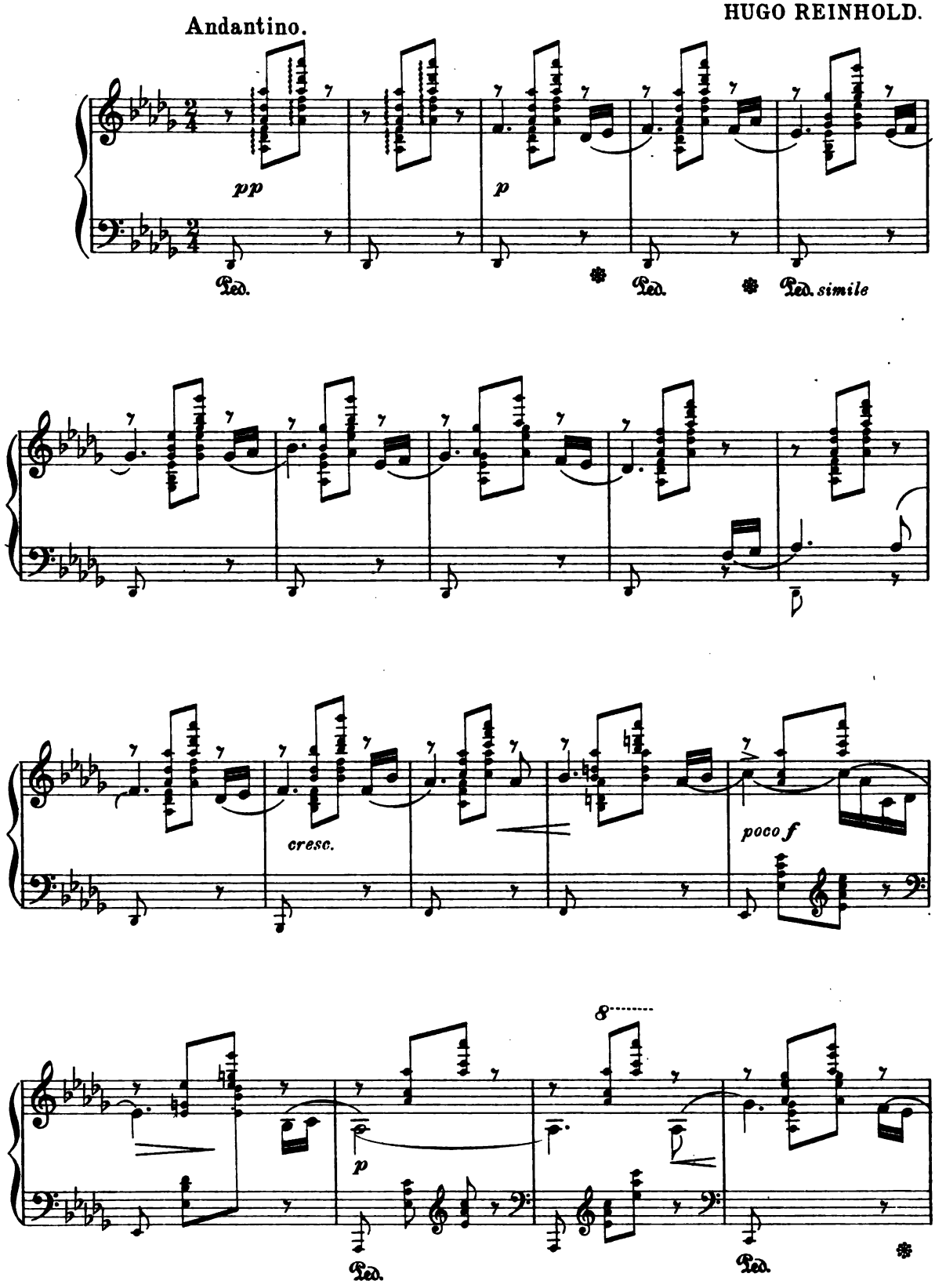

piu p
Ped. segue
pp
cresc. sempre
f
sempre cresc
Ped.
8
ff
Ped.
Ped.
Ped.
Ped.
Ped.

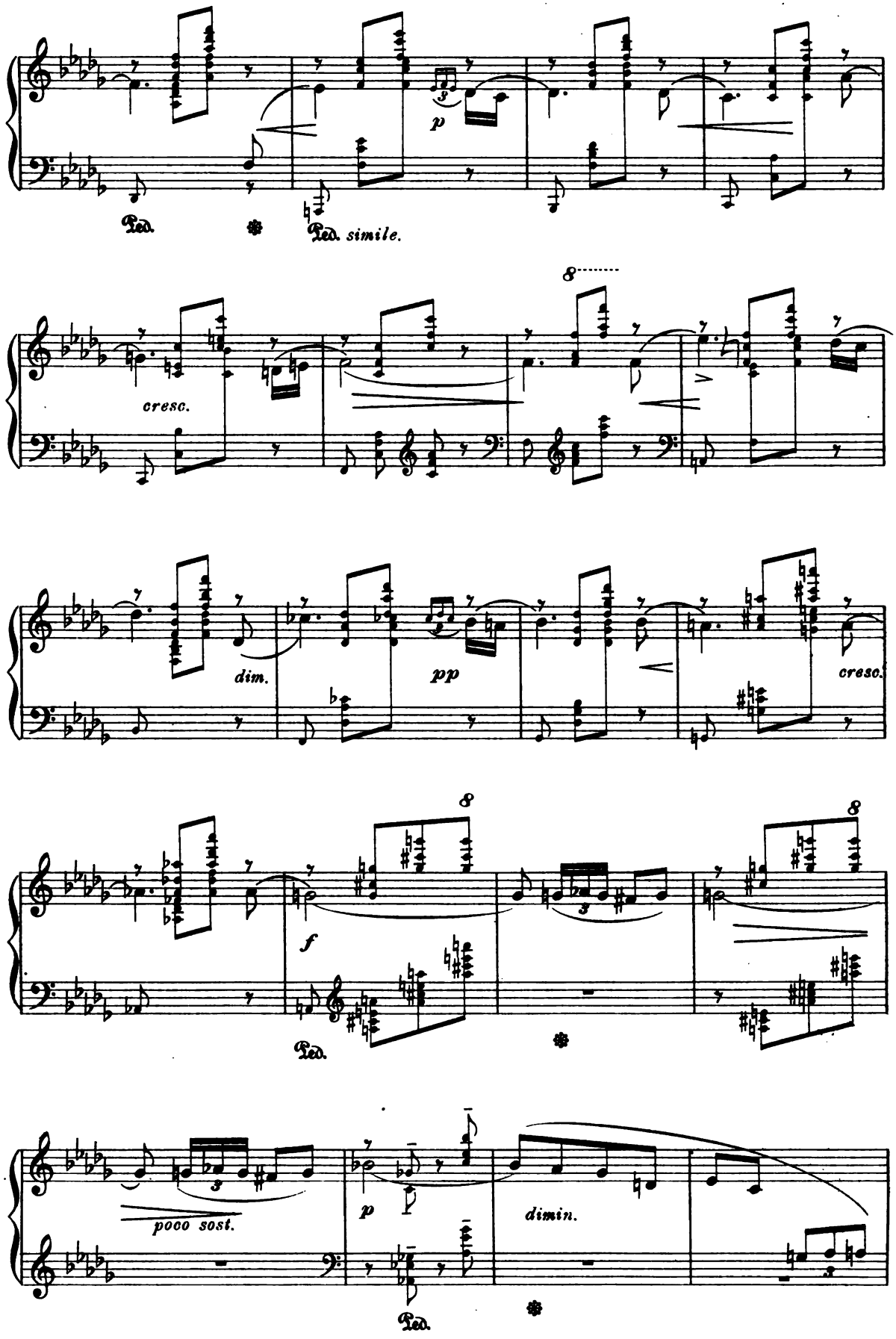

f
Ped.
Ped.
Tempo I.
p
p dim. e rit. molto
Ped.
Ped.
Ped.
rit.
Ped.
Ped.


rit.
marcato.
pp
p
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
pp
pp
rit.
Ped.
Ped.
segue
rit.
pp
pp
Piu lento.
rit.
Ped.
Ped.
Ped.
Ped.

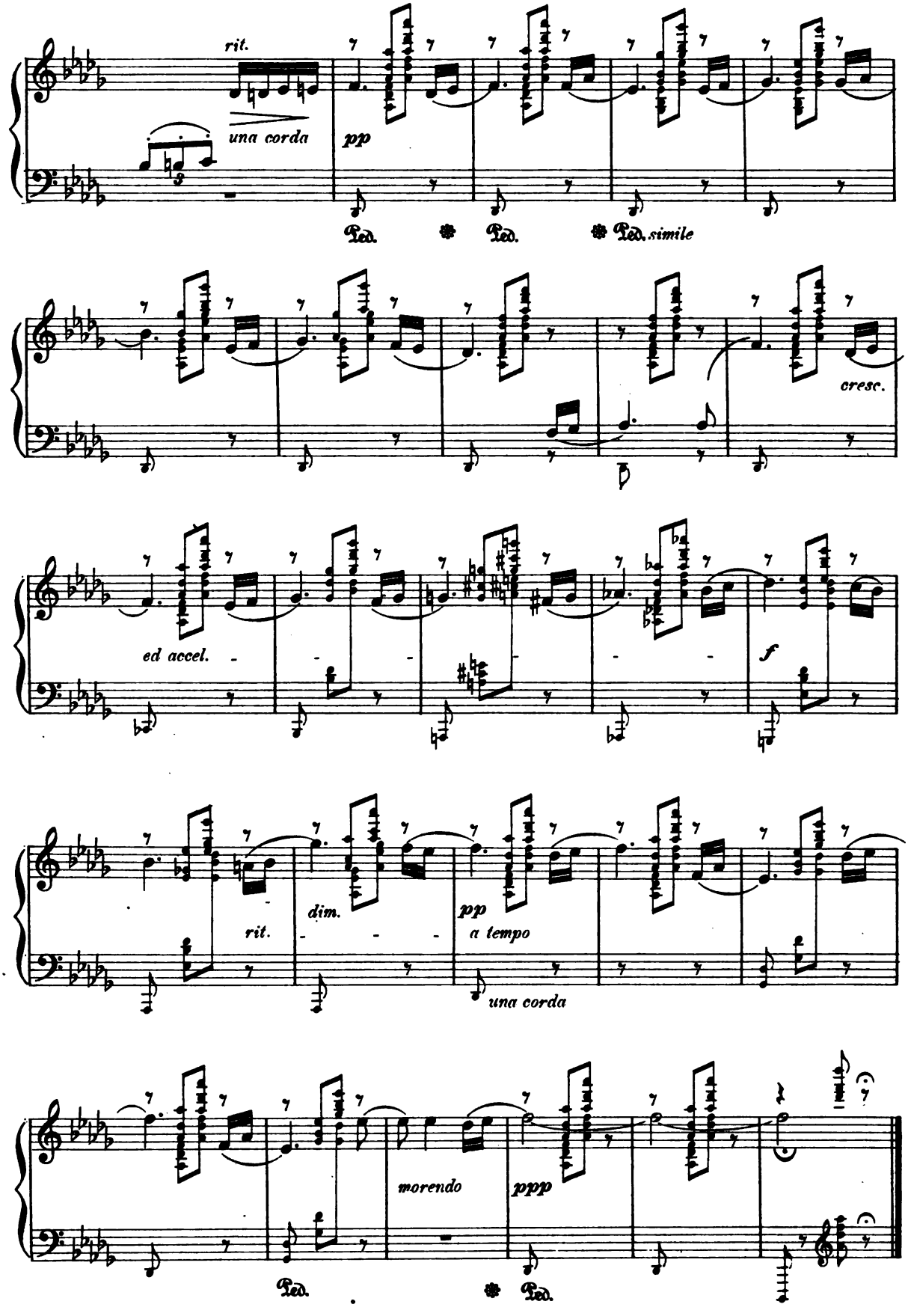
Serenade.

HUGO REINHOLD.



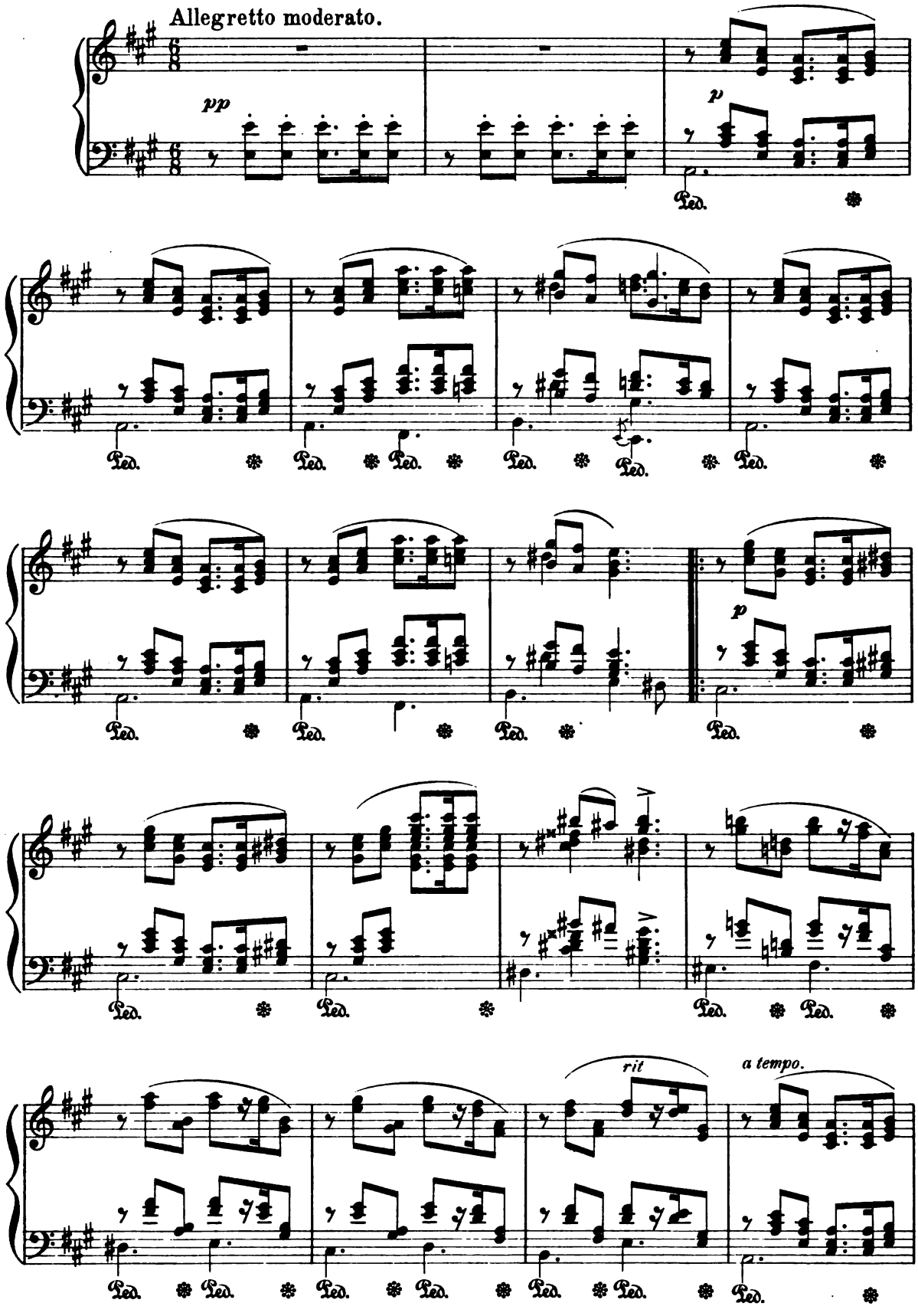

Ped.
Ped. simile.
cresc.
dim.
pp
cresc.
f
Ped.
poco sost.
p
dimin.
Ped.

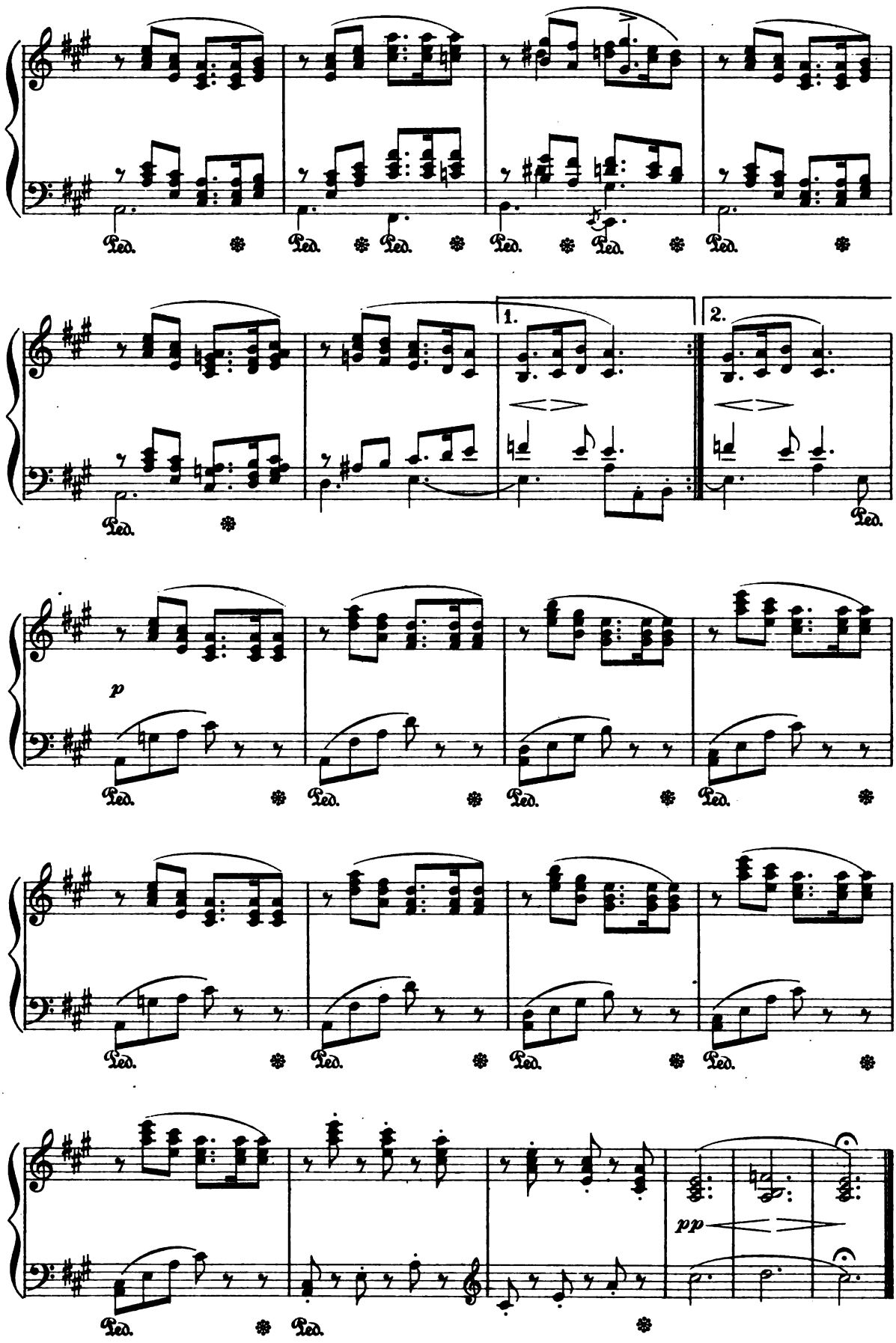
Tempo I.


rit.
una corda
pp
Ped.
Ped.
Ped.
simile
cresc.
ed accel.
f
rit.
dim.
pp
a tempo
una corda
morendo
pppp
Ped.
Ped.

Scherzino.

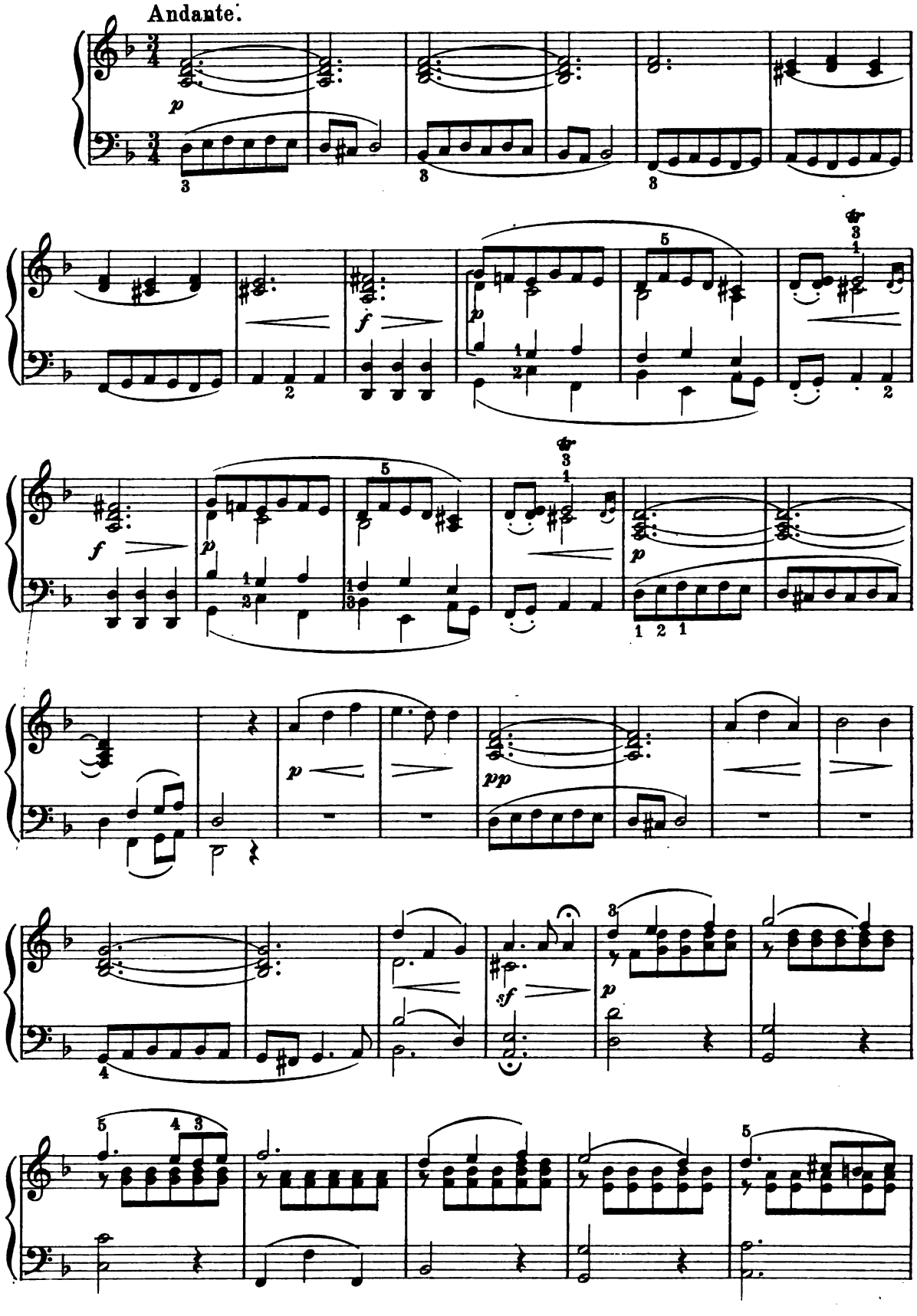
H. SCHOLTZ, Op. 26. № 2.

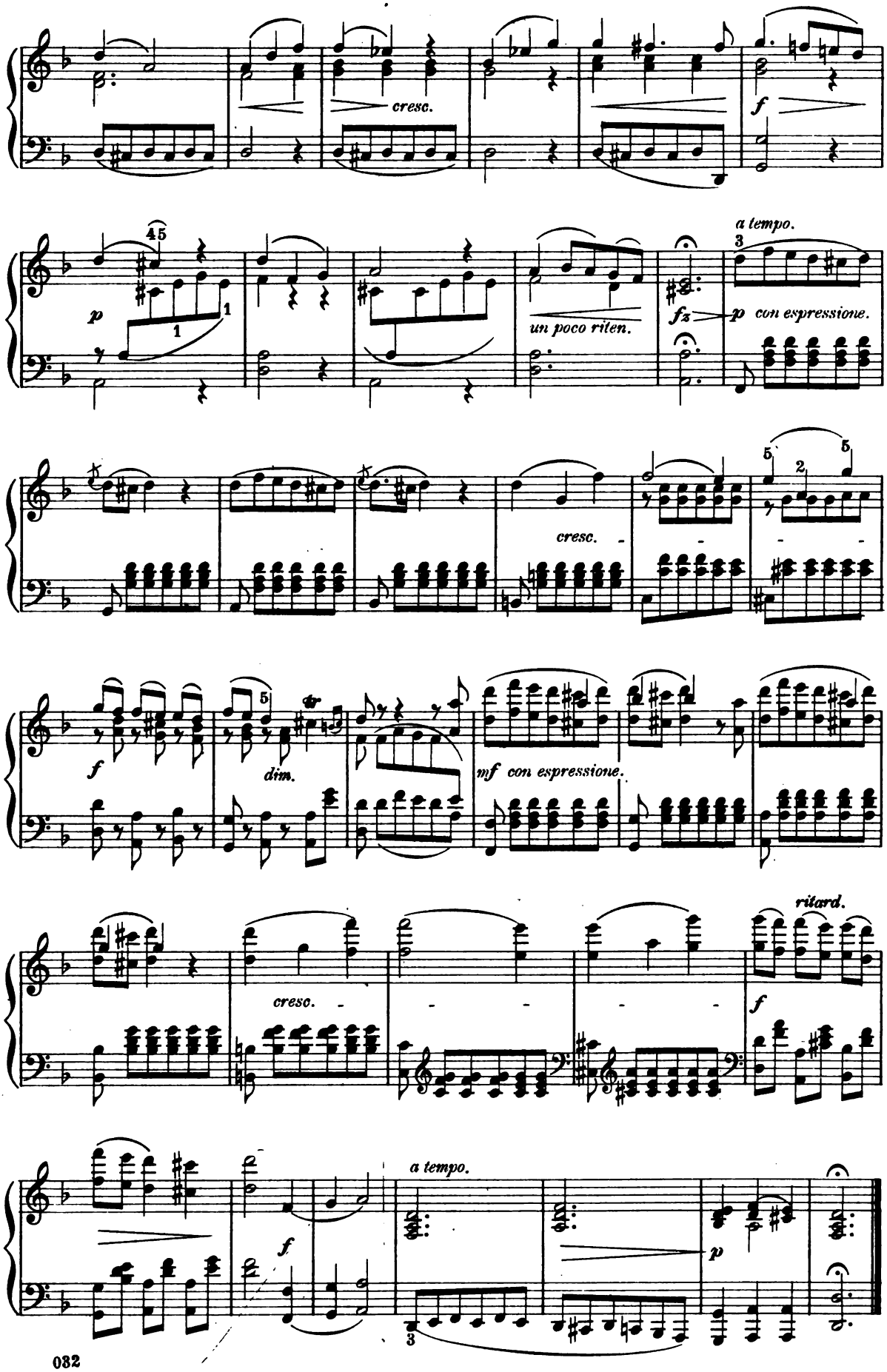



Ped.
1.
2.
p
pp

Church Air.

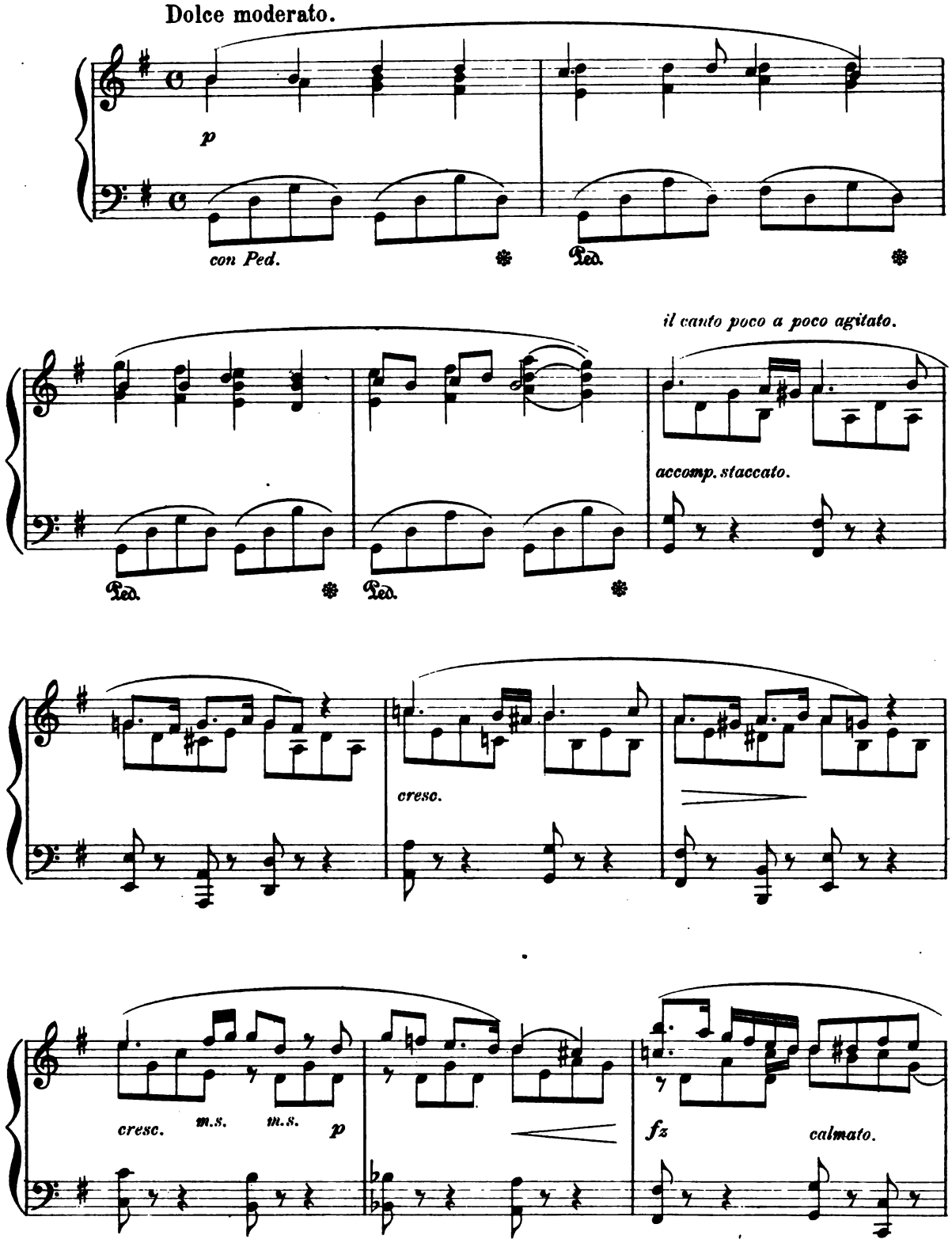
ALESSANDRO STRADELLA.

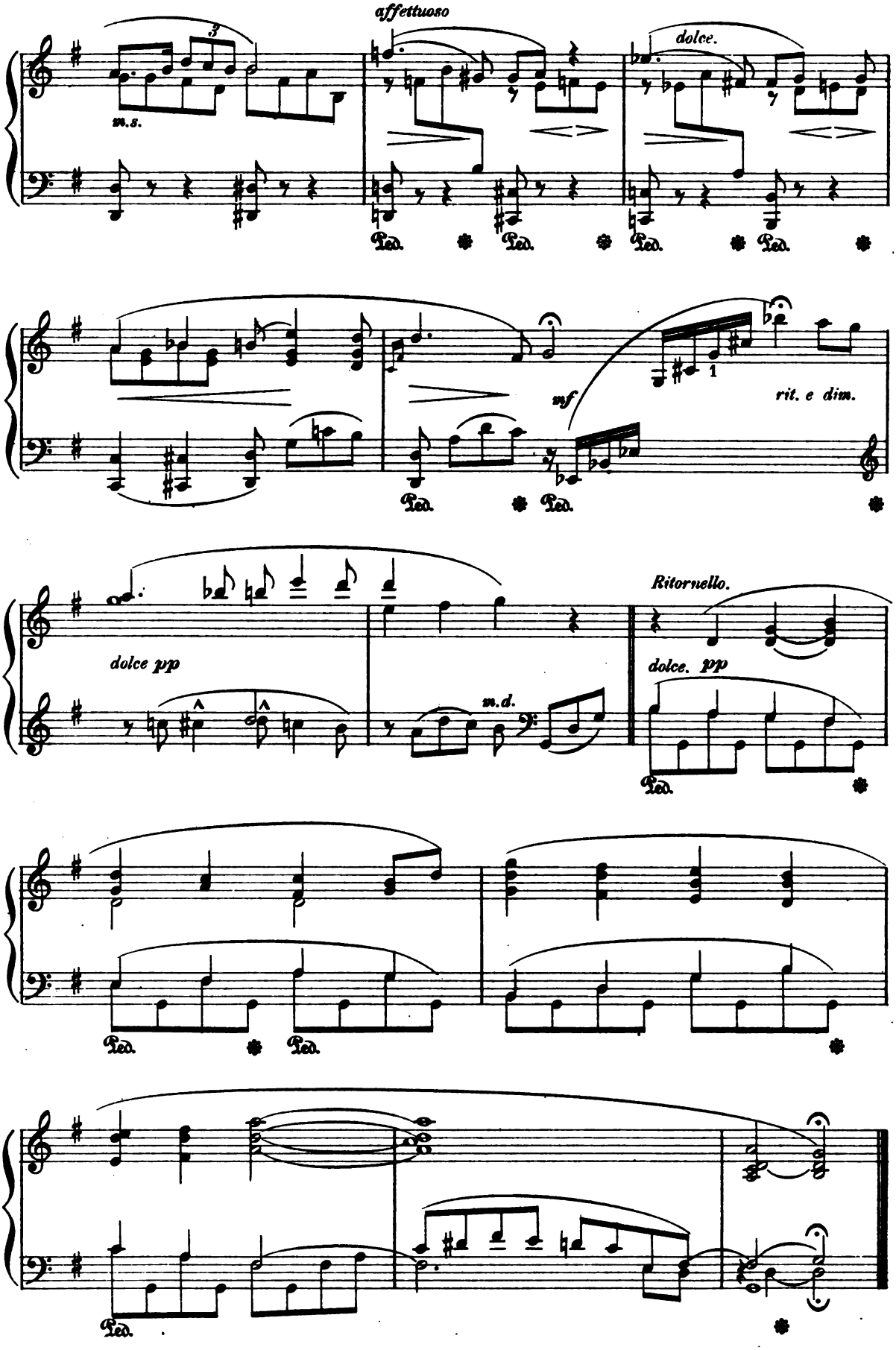



cresc.
f
a tempo.
p
un poco riten.
fz
p con espressione.
cresc.
f
dim.
mf con espressione.
cresc.
ritard.
f
a tempo.
f
p

Album Leaf.

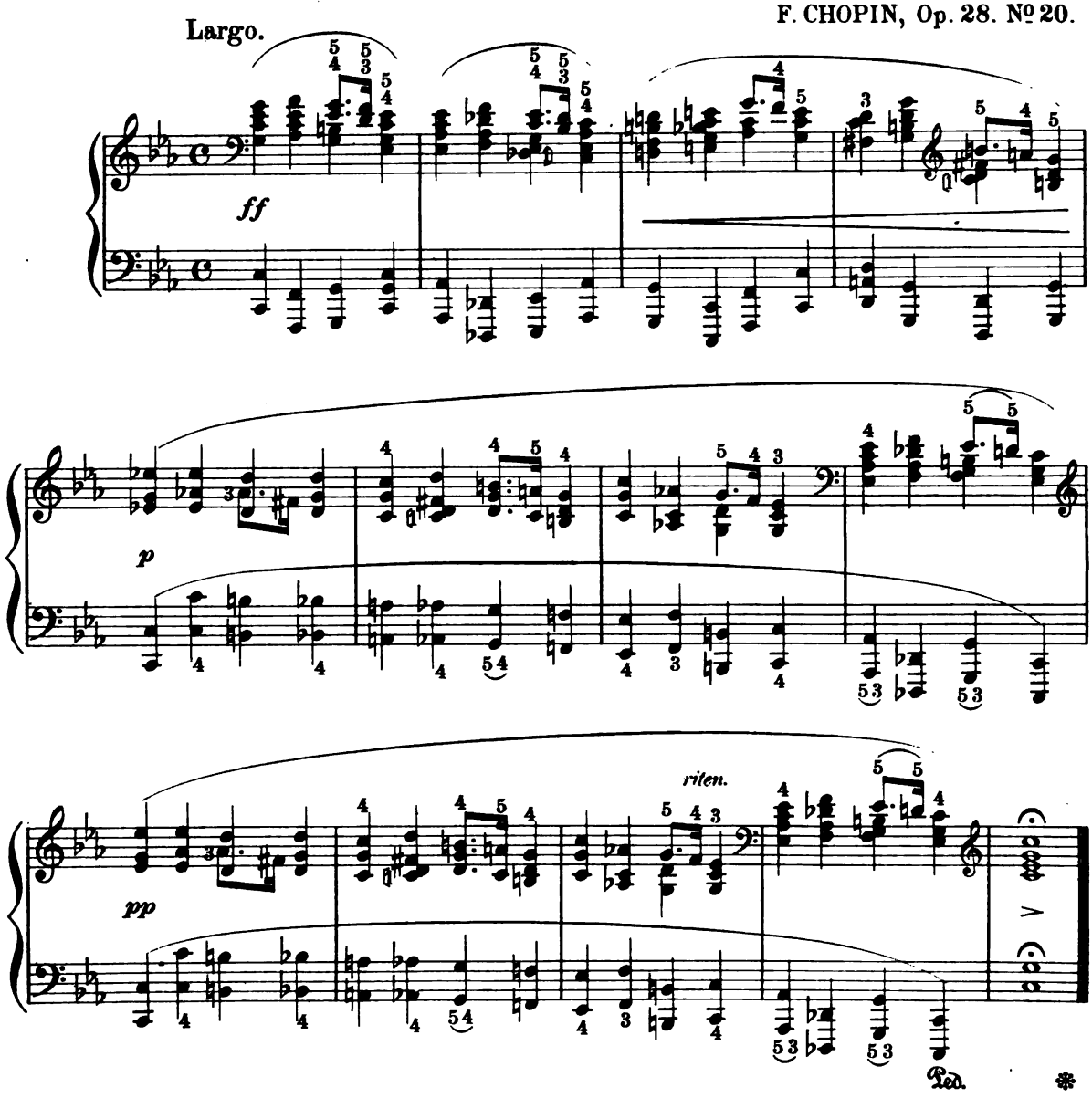
H.KJERULF.




affettuoso
m.s.
dolce.
Ped.
mf
rit. e dim.
dolce pp
m.d.
Ritornello.
dolce. pp

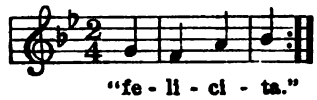
Prelude.

F. CHOPIN, Op. 28. Nº 20.



EDITOR'S NOTE TO THE ALLEGRETTO FROM THE EIGHTH SYMPHONY.

Beethoven became interested in the invention of Maelzel, called the "Metronome." Its tickings suggested a humorous Canon (Breitkopf & Härtel edition, Series 23, No. 43) in honor of the invention, in which the chorus sang the accompaniment in imitation of the tickings of the instrument on the syllables "ta, ta ta," etc. This Canon with its first melodic phrase is almost identical with the first two bars of the "Allegretto Scherzando." The three closing bars are a burlesque on the accepted closing phrases of Italian operas then in vogue, often ending in the word "felicita," thus:

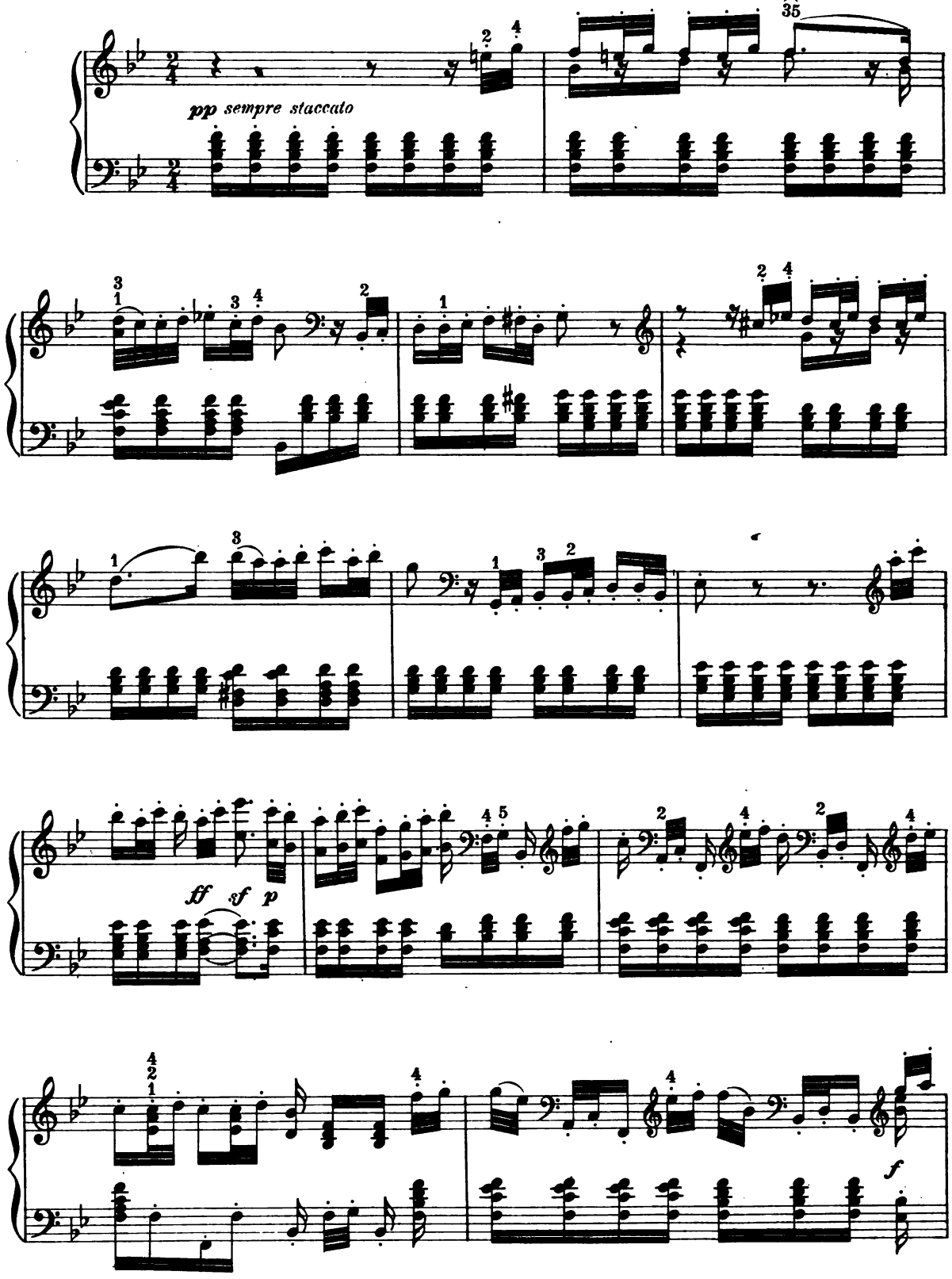


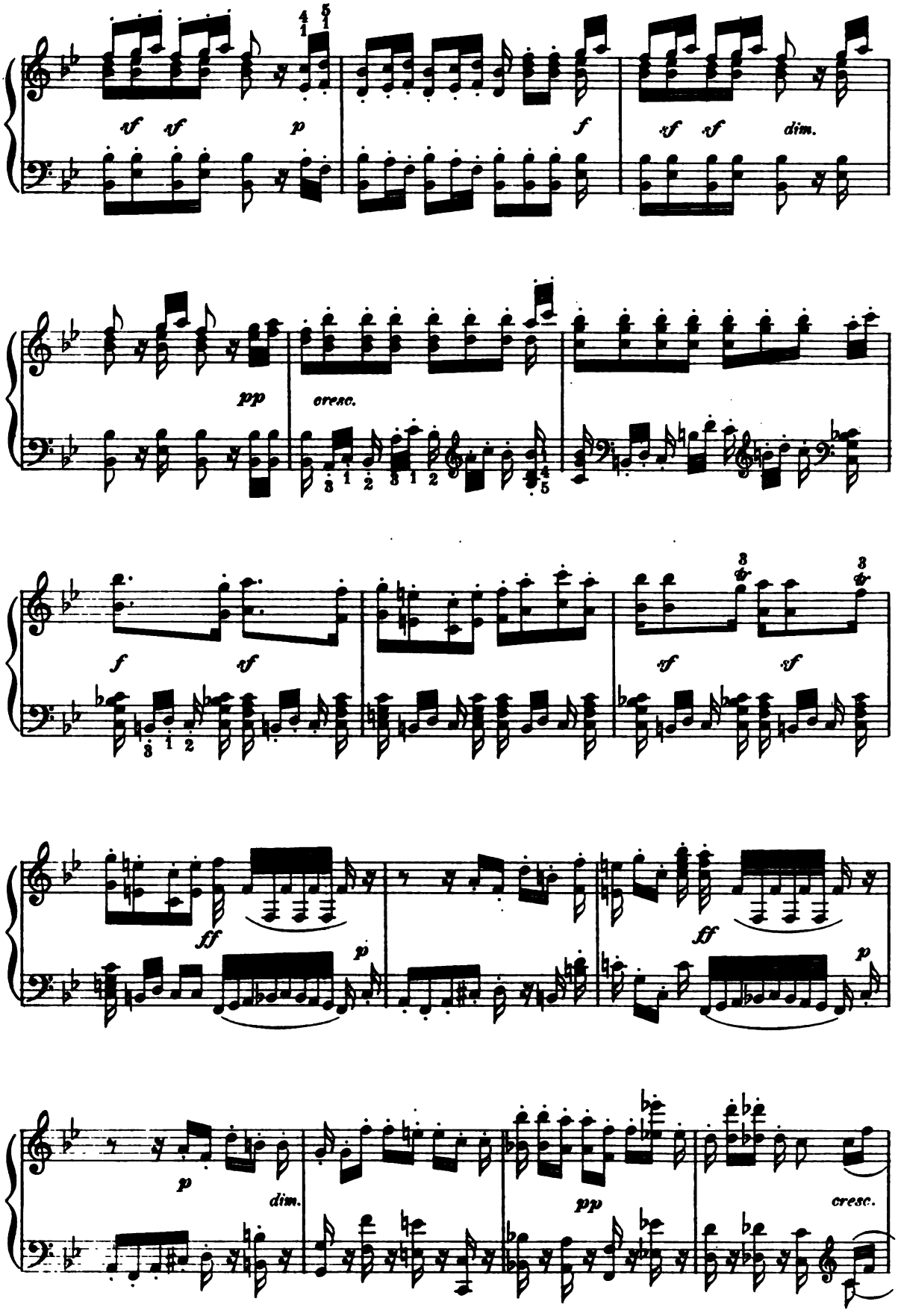
Allegretto scherzando

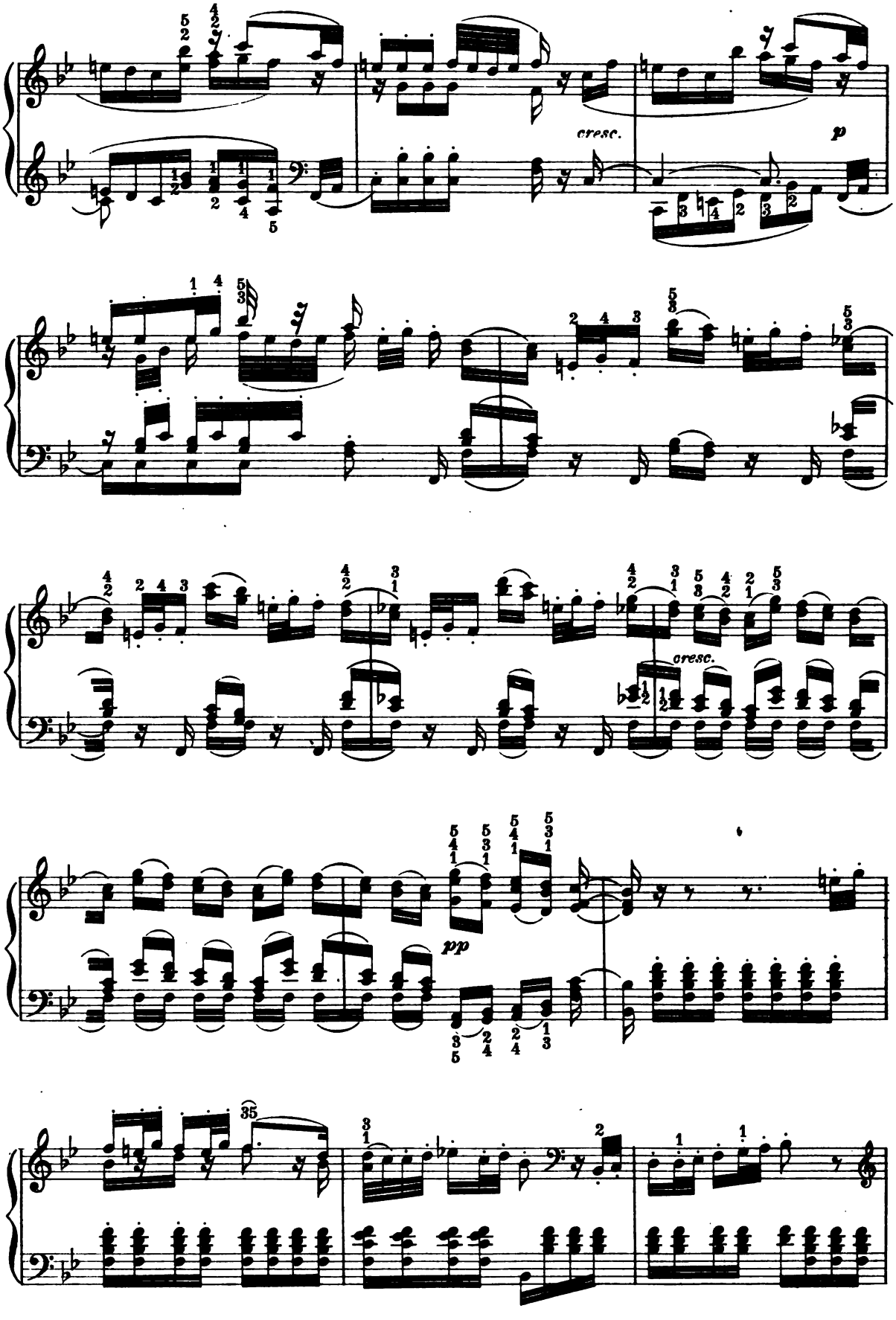
from the

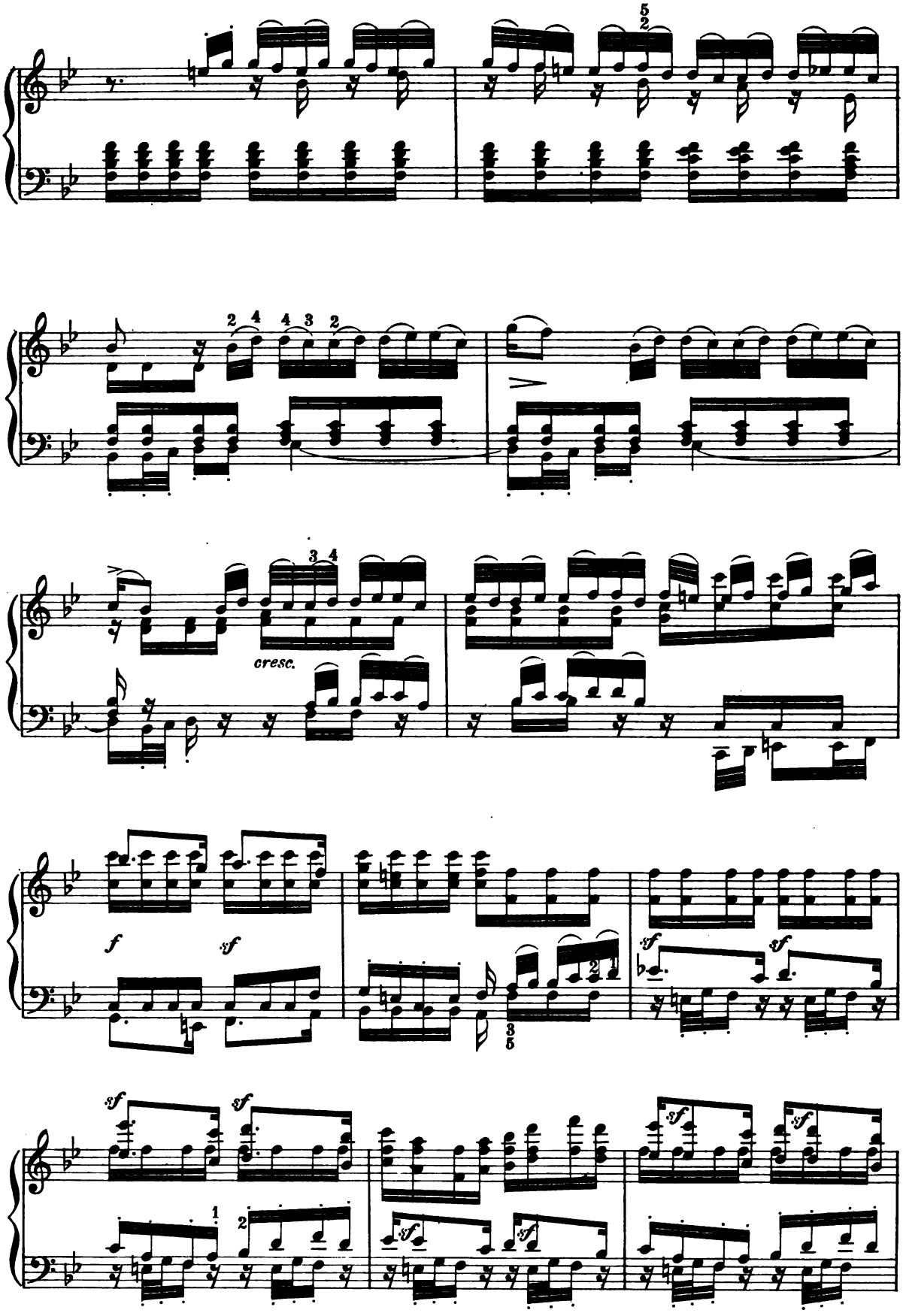
SYMPHONY Nº 8 in F MAJOR.

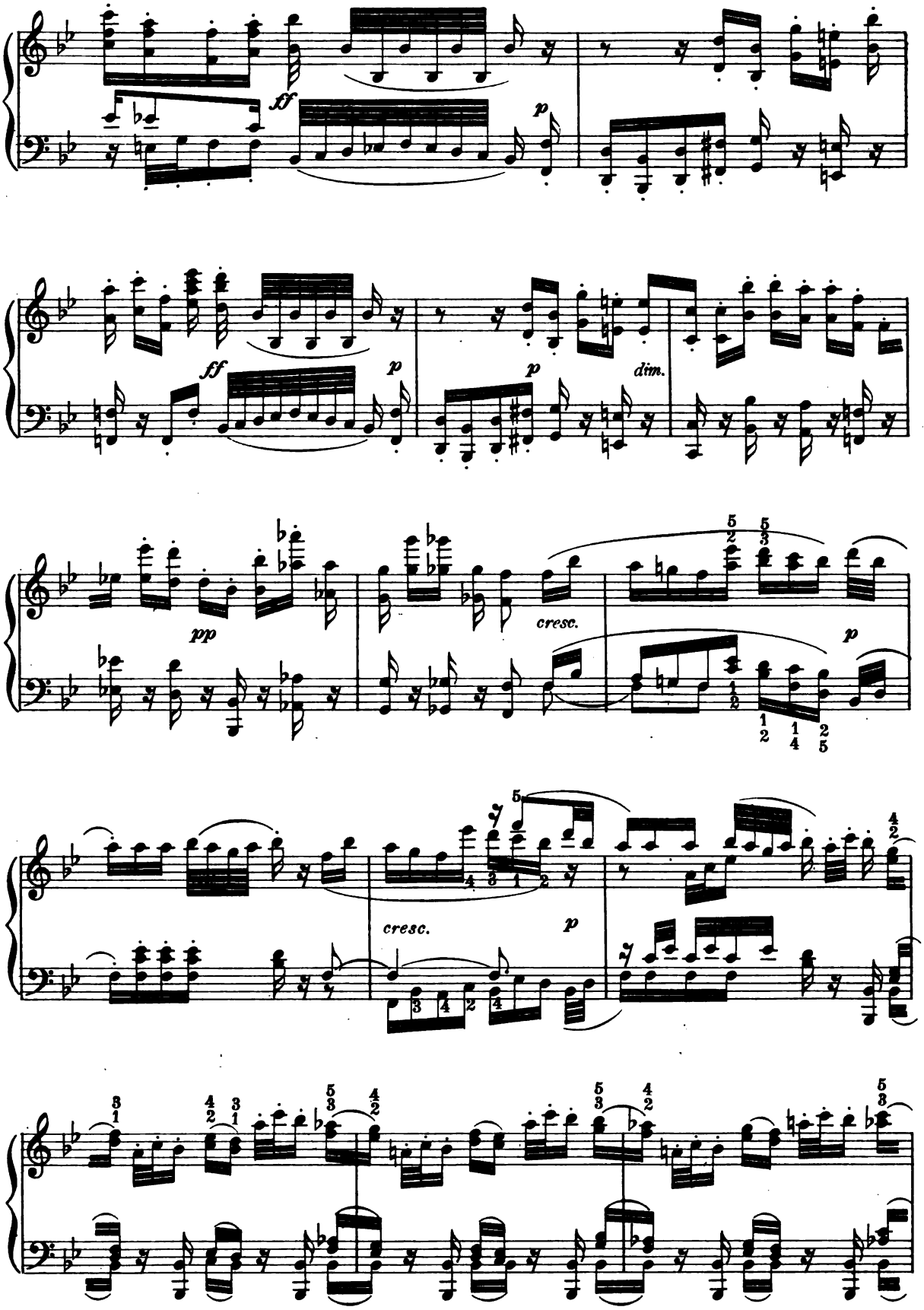
L. v. BEETHOVEN, Op. 93.

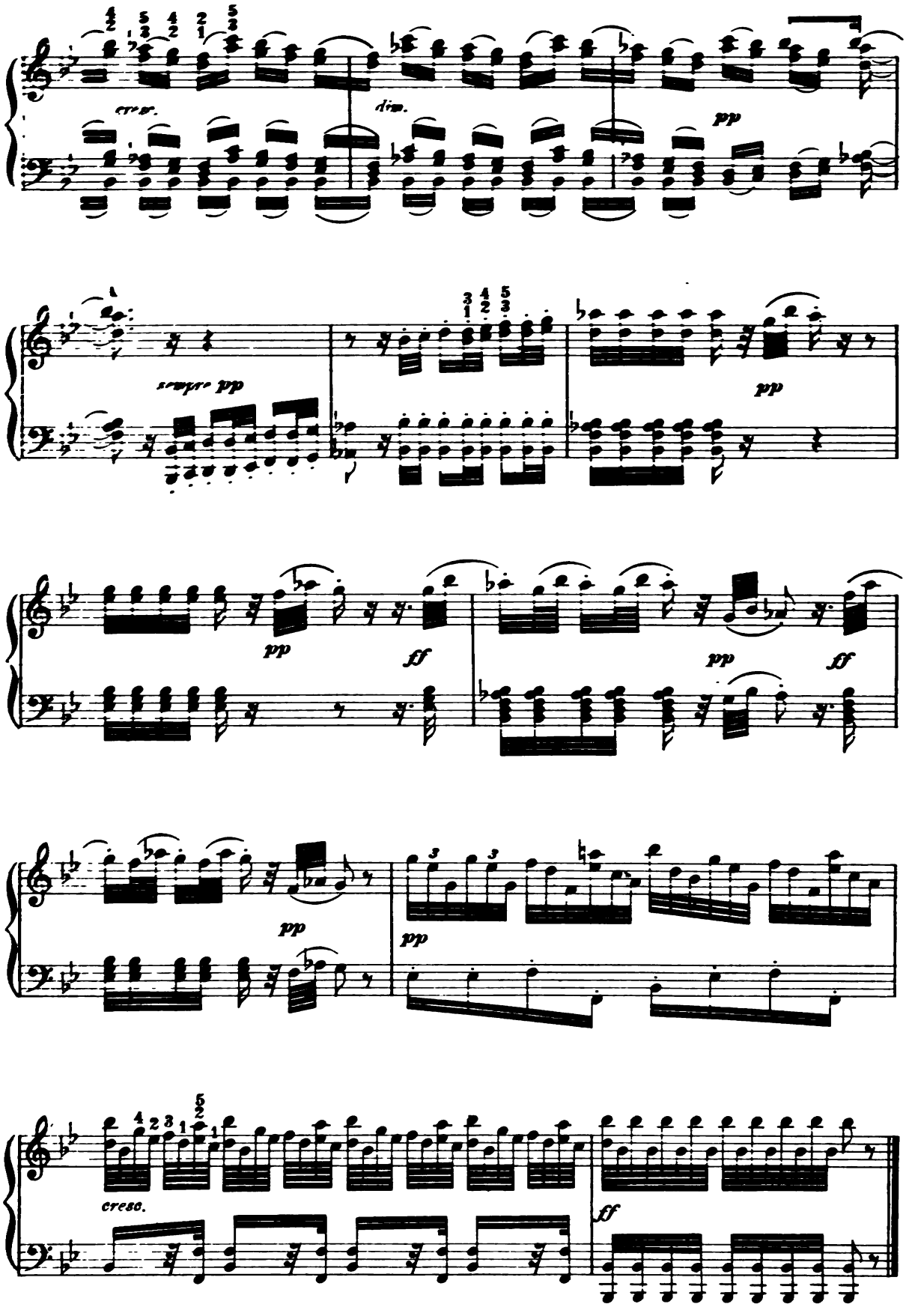



xf xf p f xf xf dim.
pp cresc.
f xf xf xf
ff p ff p
p dim. pp cresc.


cresc.
p
cresc.
pp


cresc.
f
sf

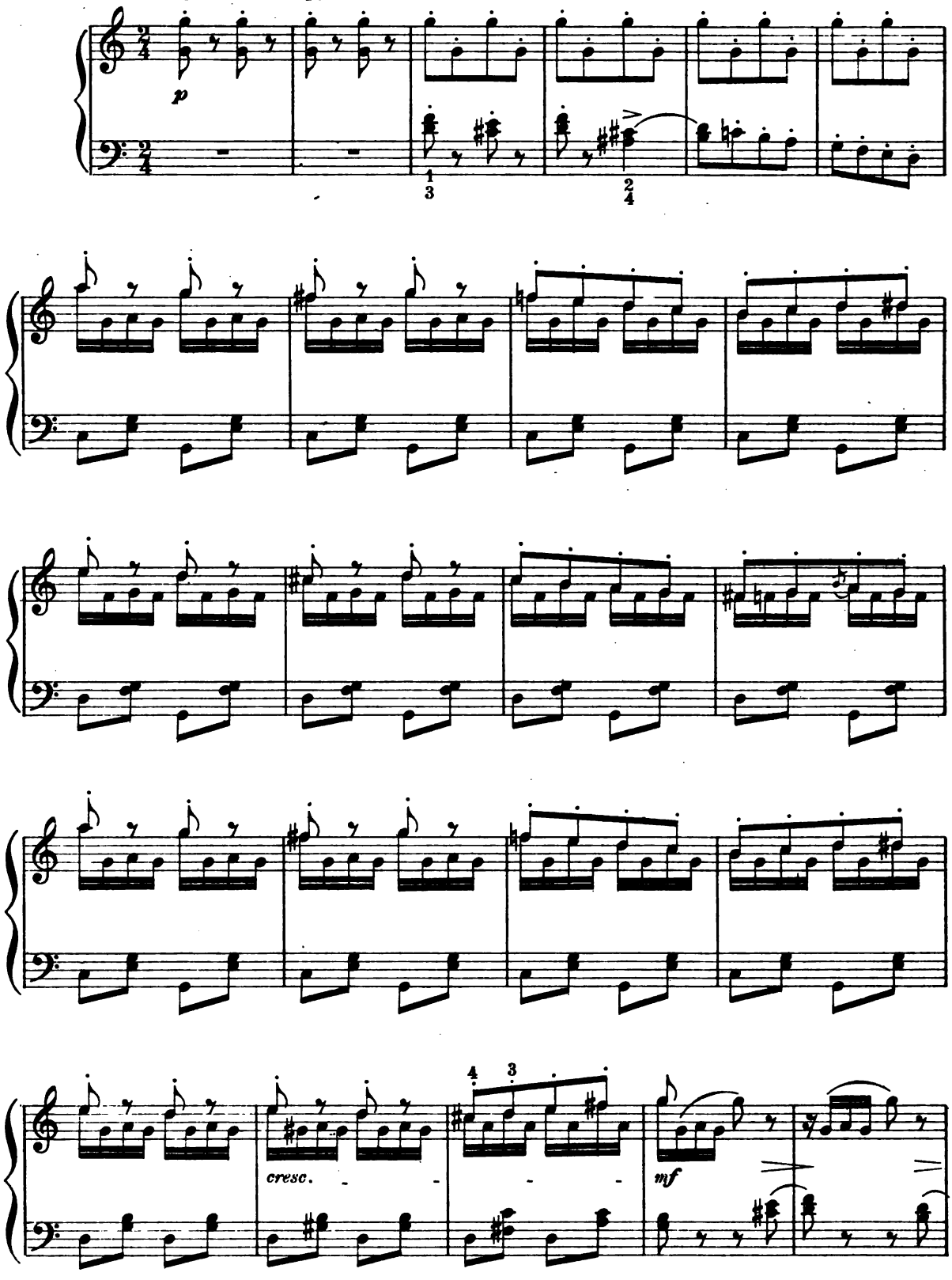

ff
p
ff
p
p
dim.
pp
cresc.
p
cresc.
p

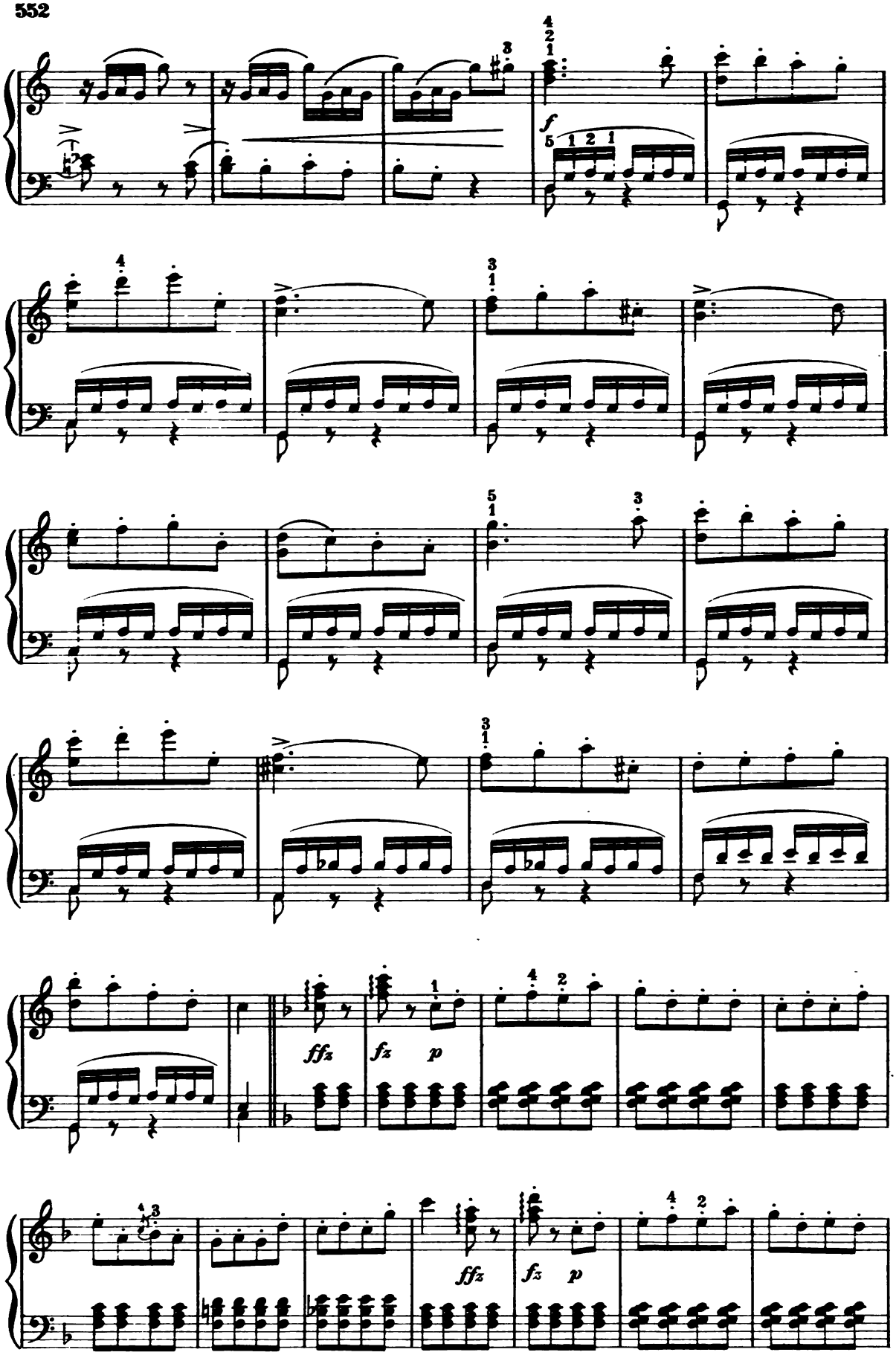

cresc.
dim.
pp
sempre pp
pp
pp
ff
pp
ff
pp
pp
cresc.
ff

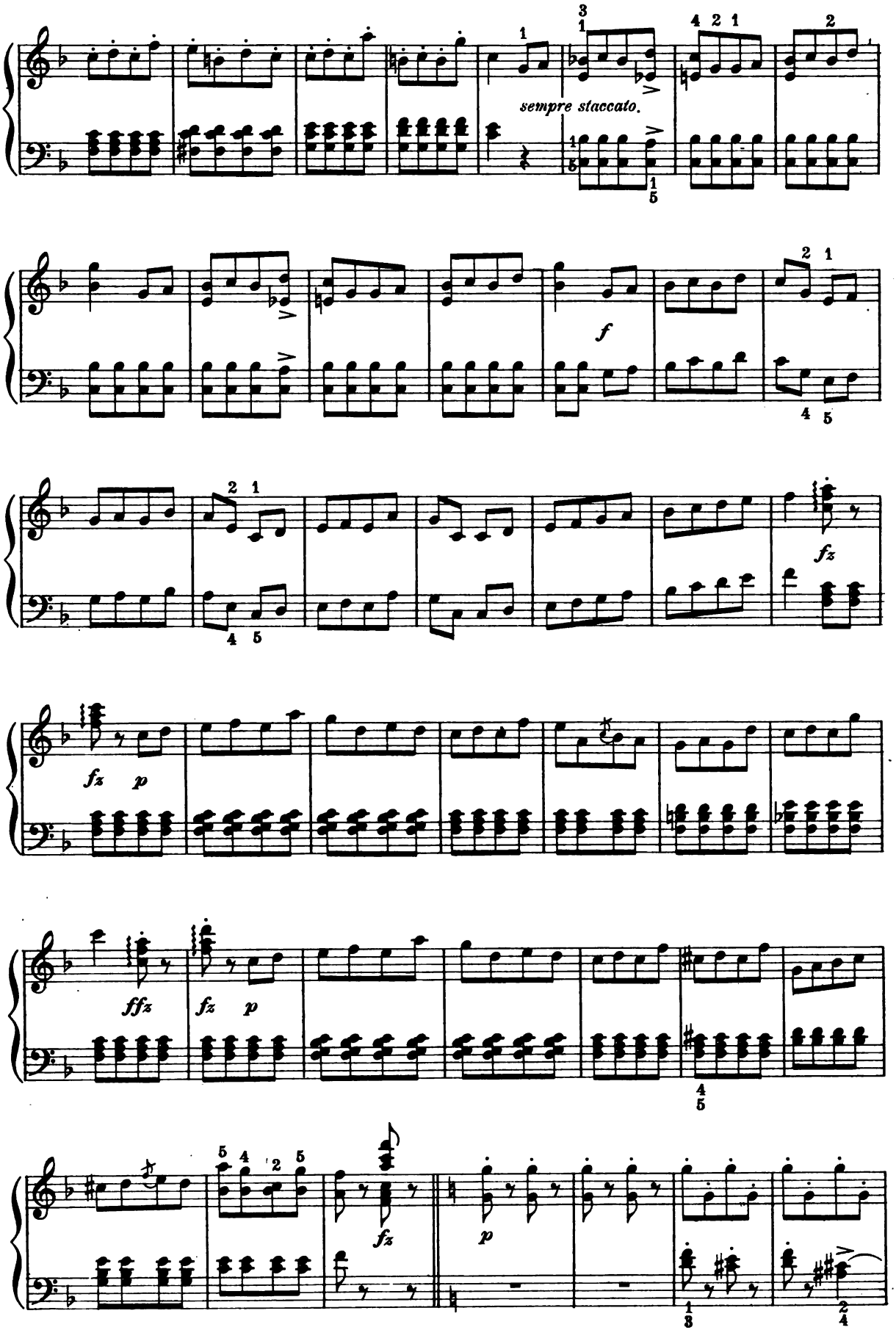
A Sleigh Ride.

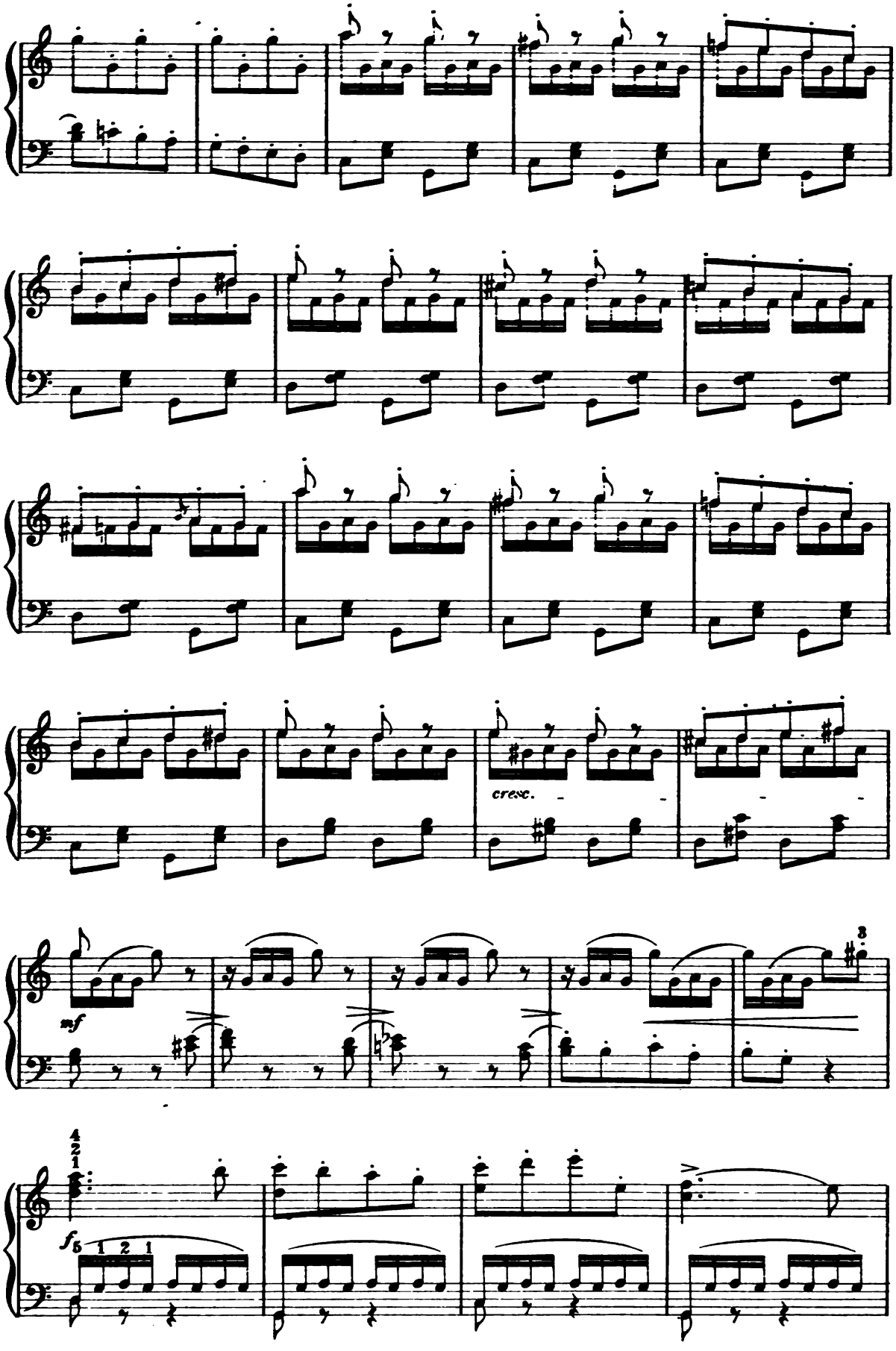
RICHARD KLEINMICHEL.
Op. 44. No 9.

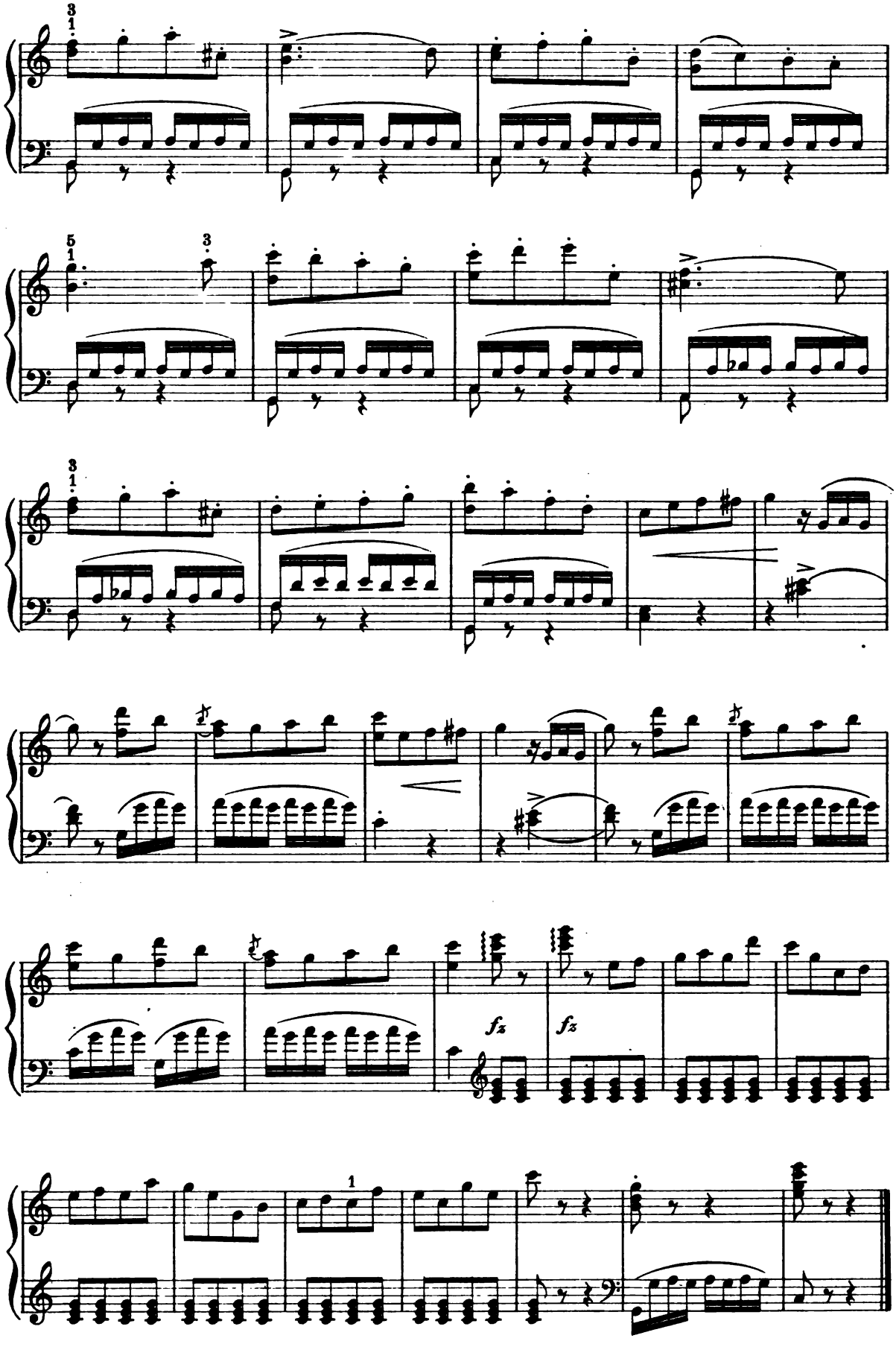
Allegro non troppo.




f
ffz
fz
p
ffz
fz
p

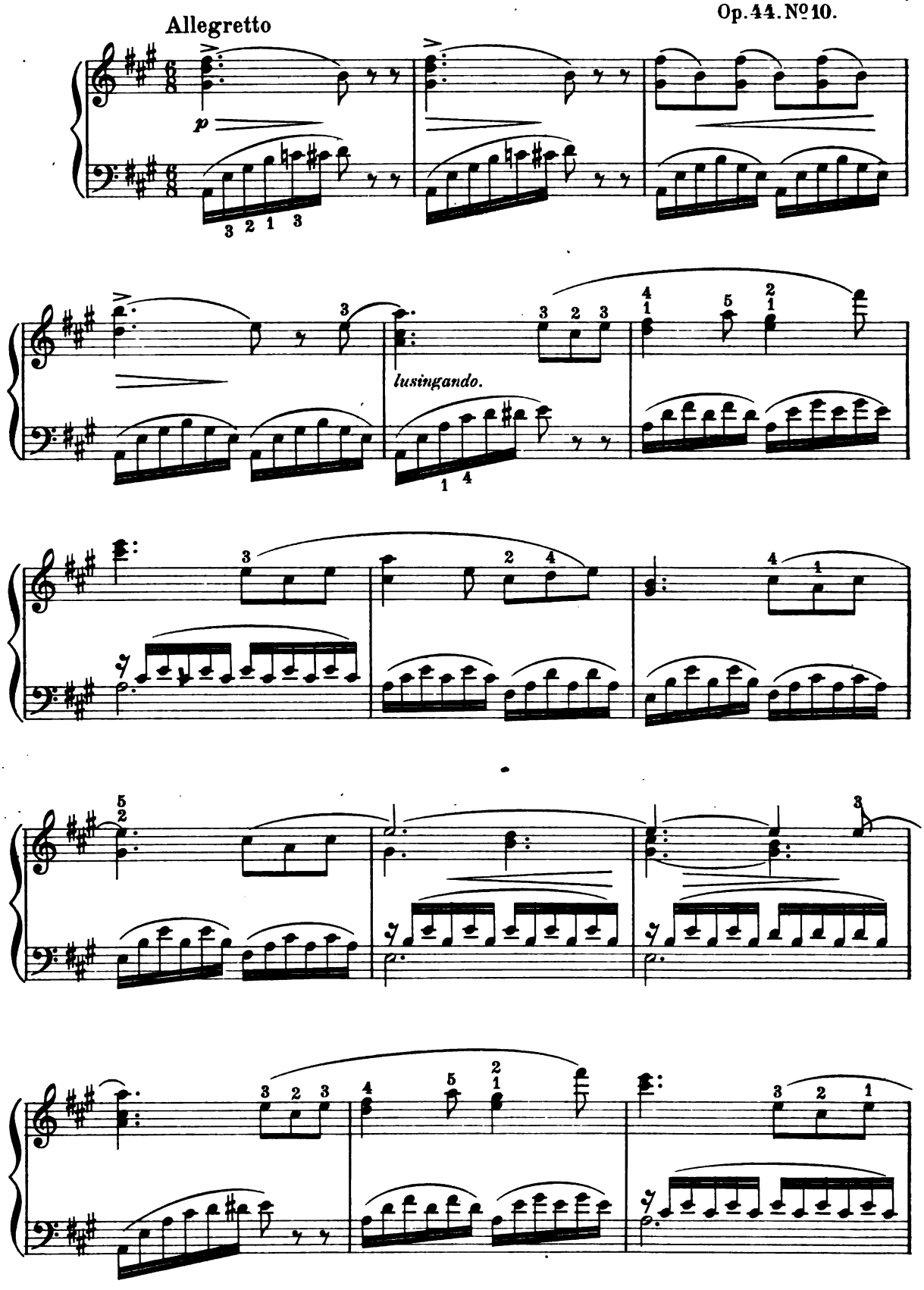

sempre staccato.
f
fz
fz p
ffz
fz p
fz
p

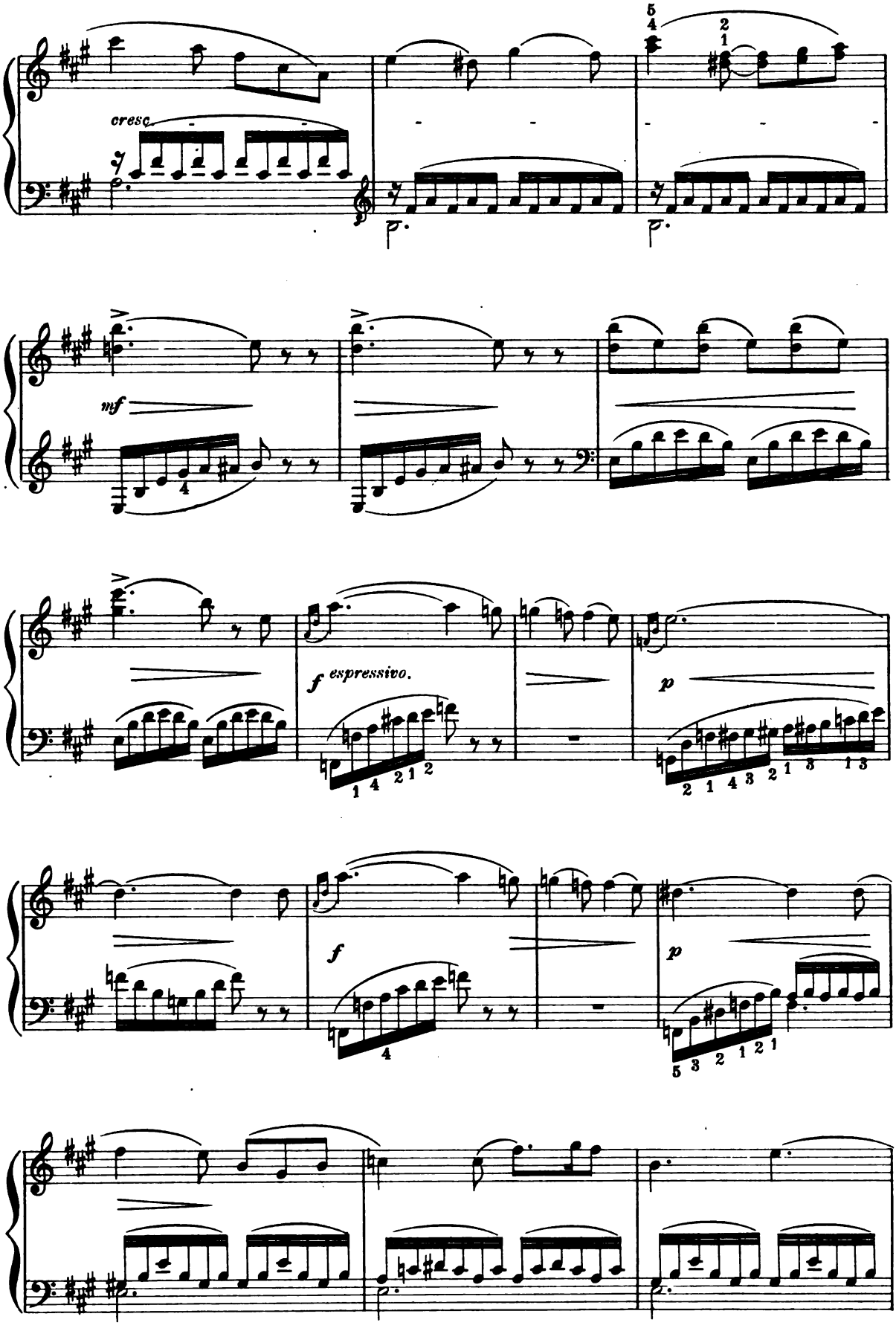

cresc.
mf
3
4
2
1
fp
1 2 1

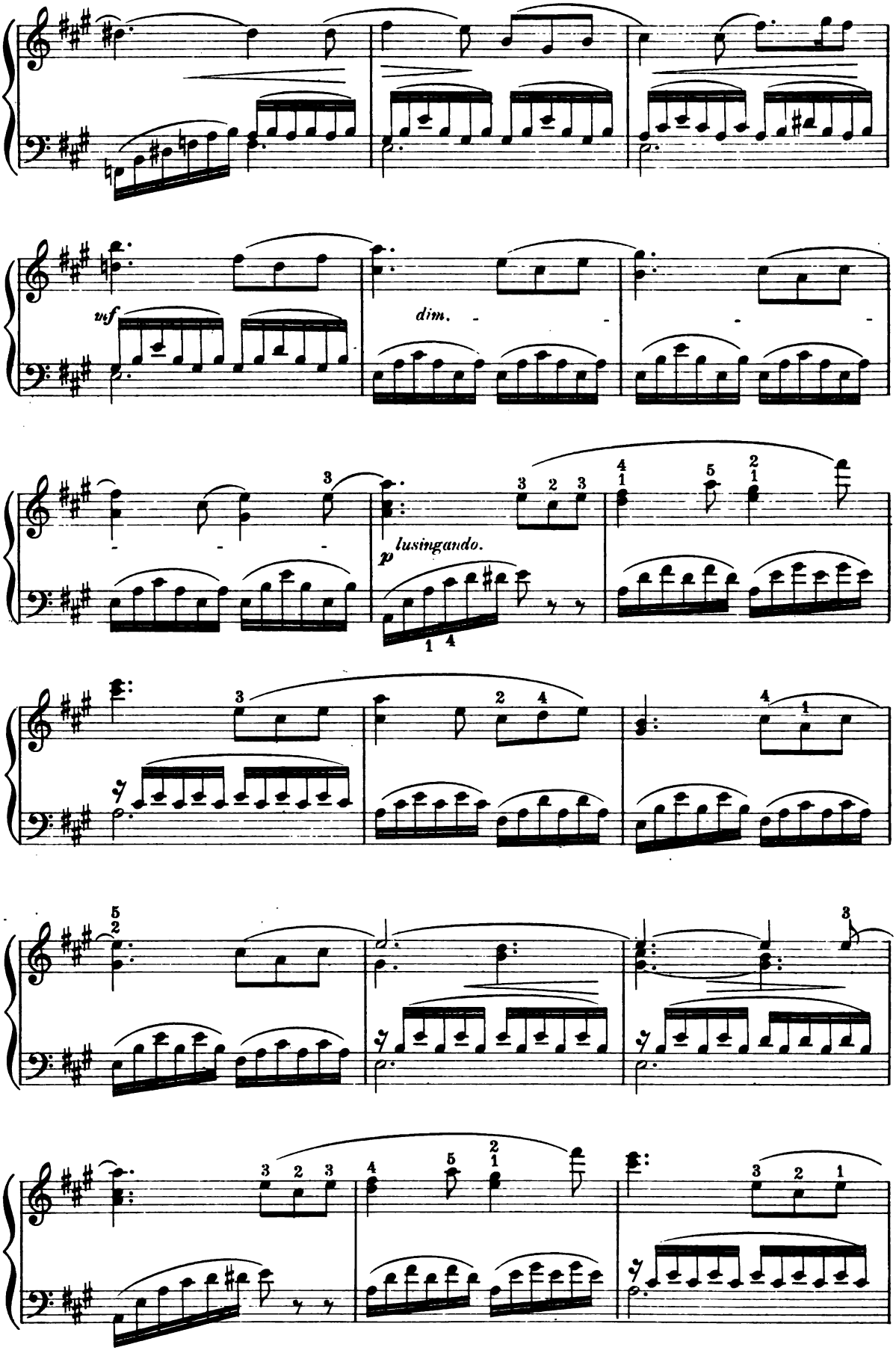

fz
fz

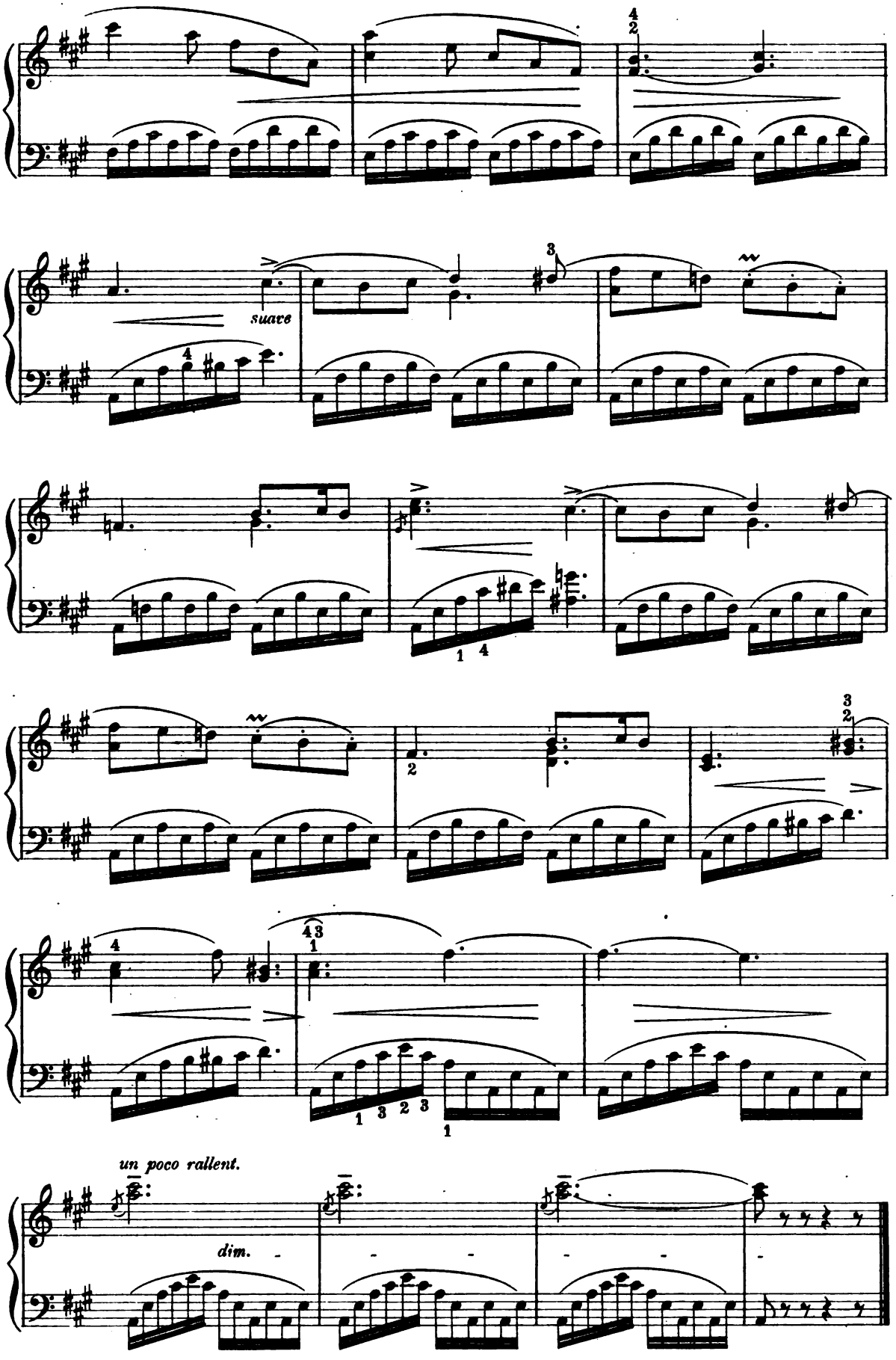
Song of the Water Nymphs.

RICHARD KLEINMICHEL,
Op. 44. No 10.



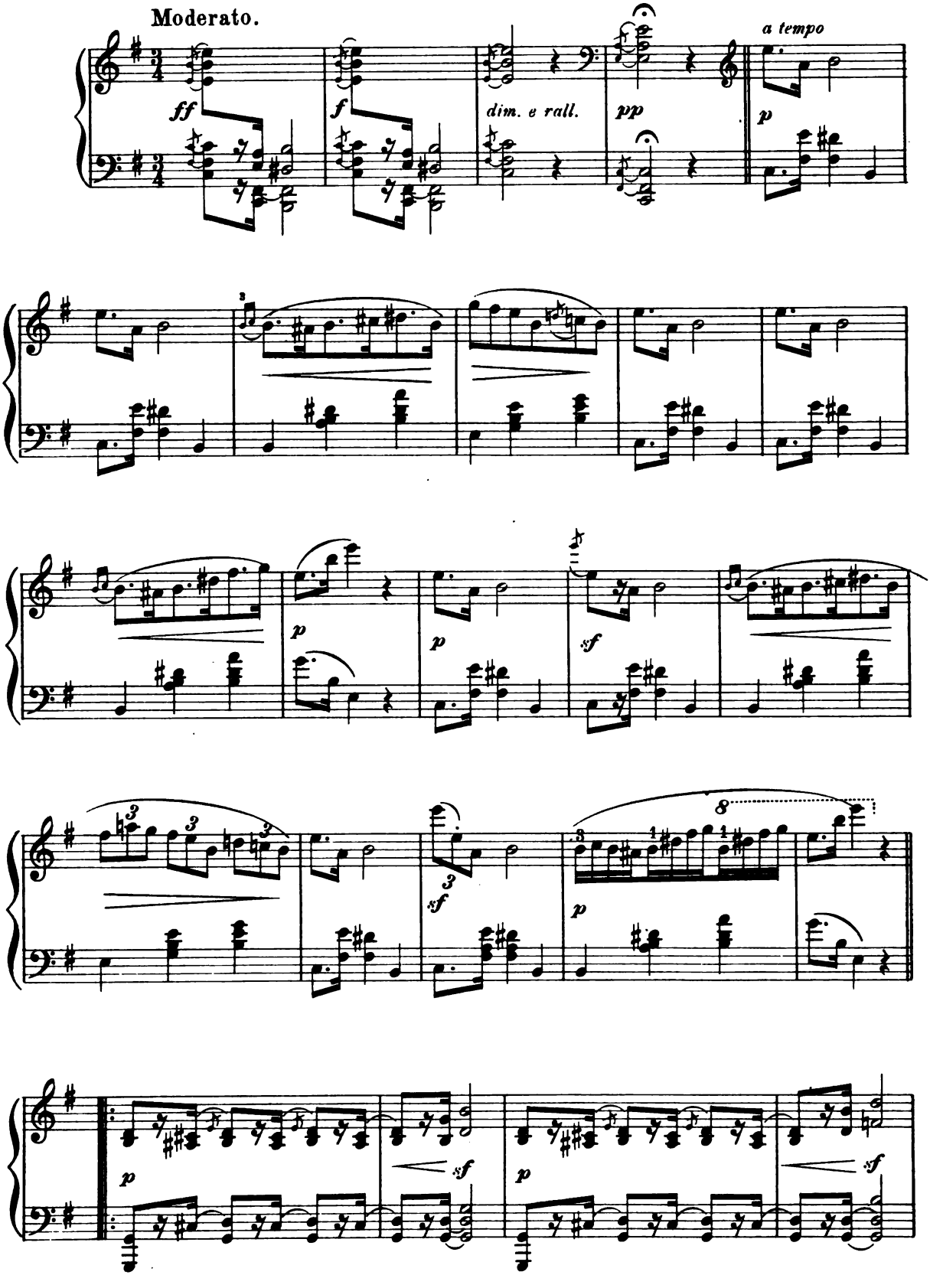

cresc.
mf
f espressivo.
p
f
p

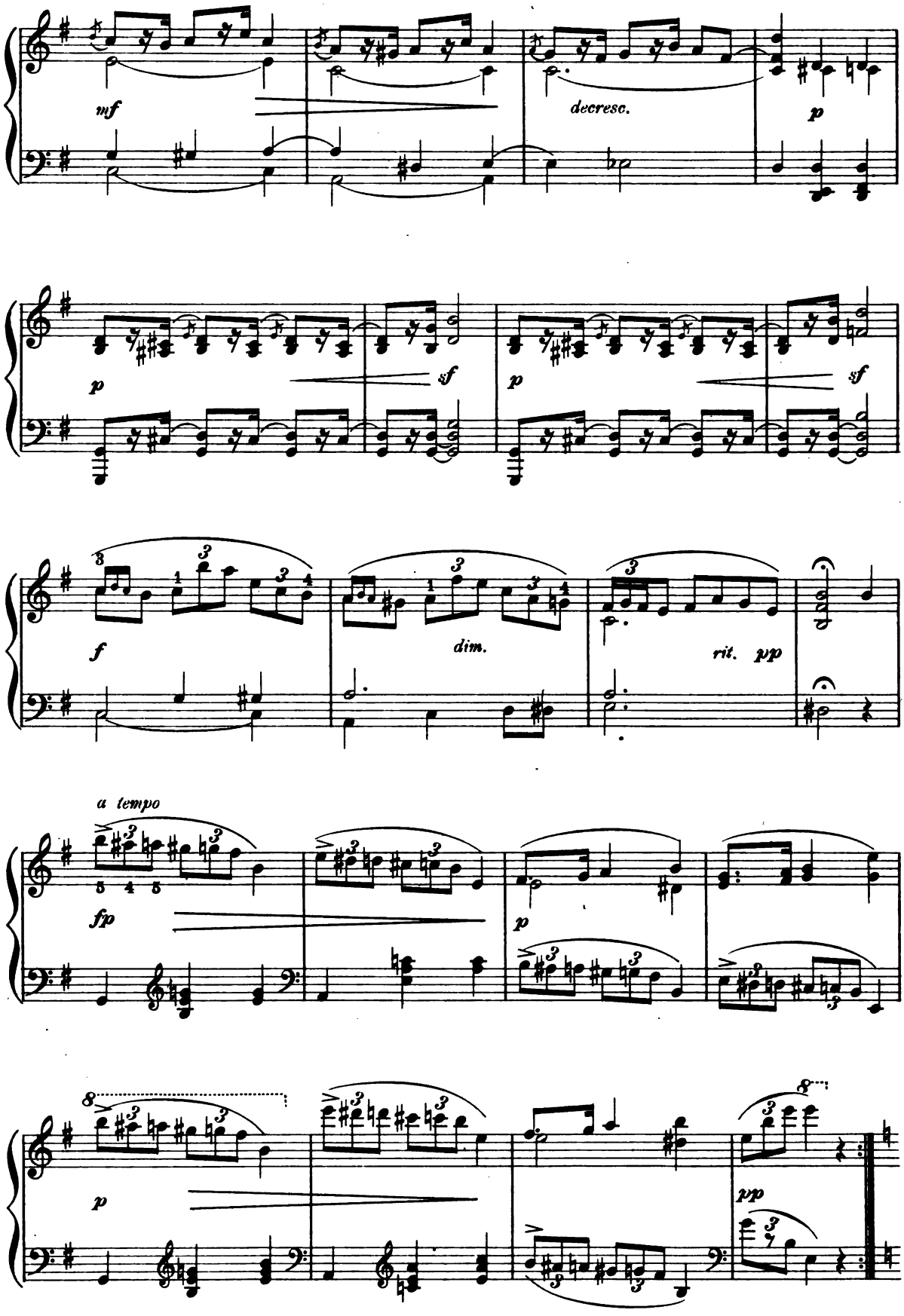

vif
dim.
p lusingando.

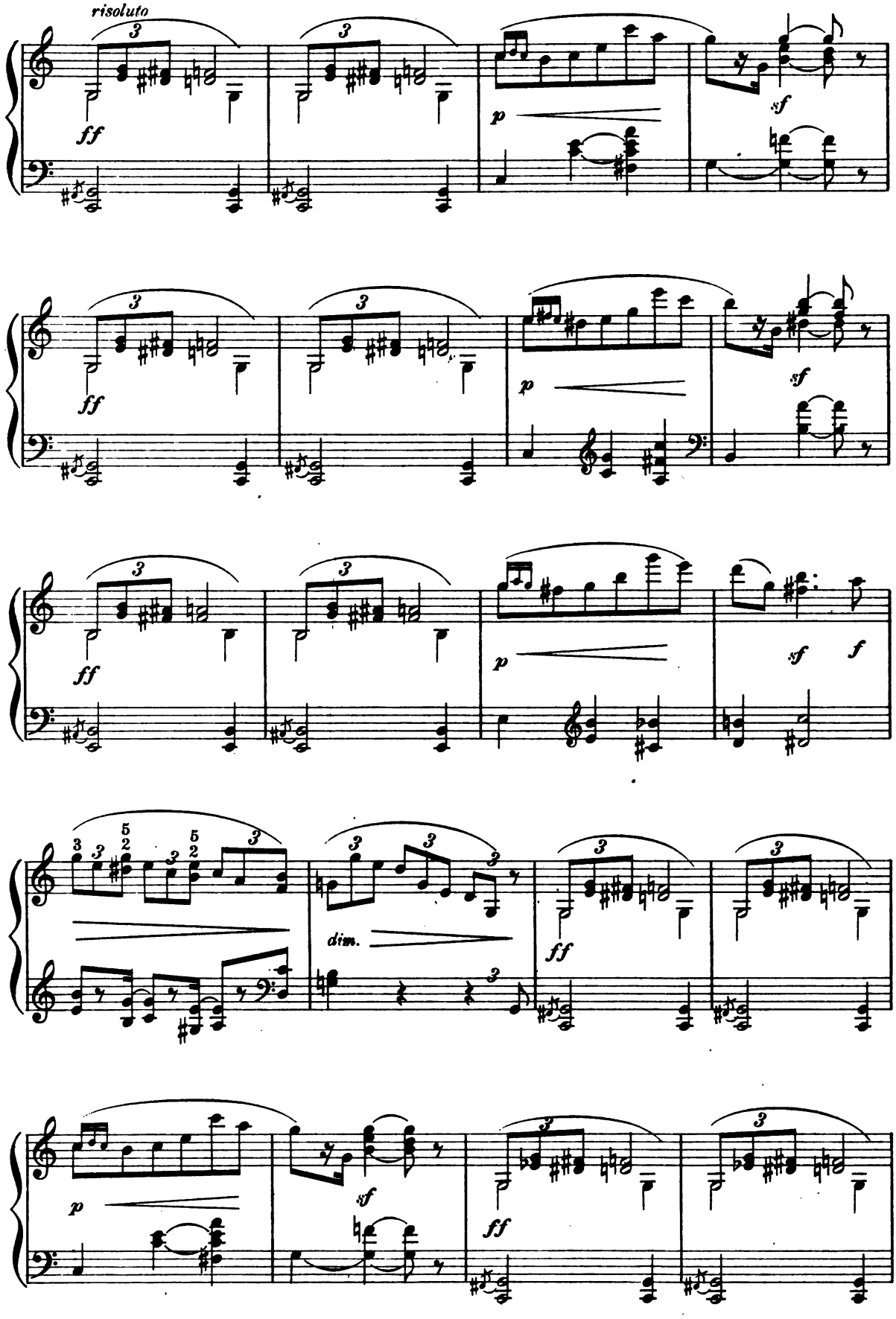

suave
un poco rallent.
dim.

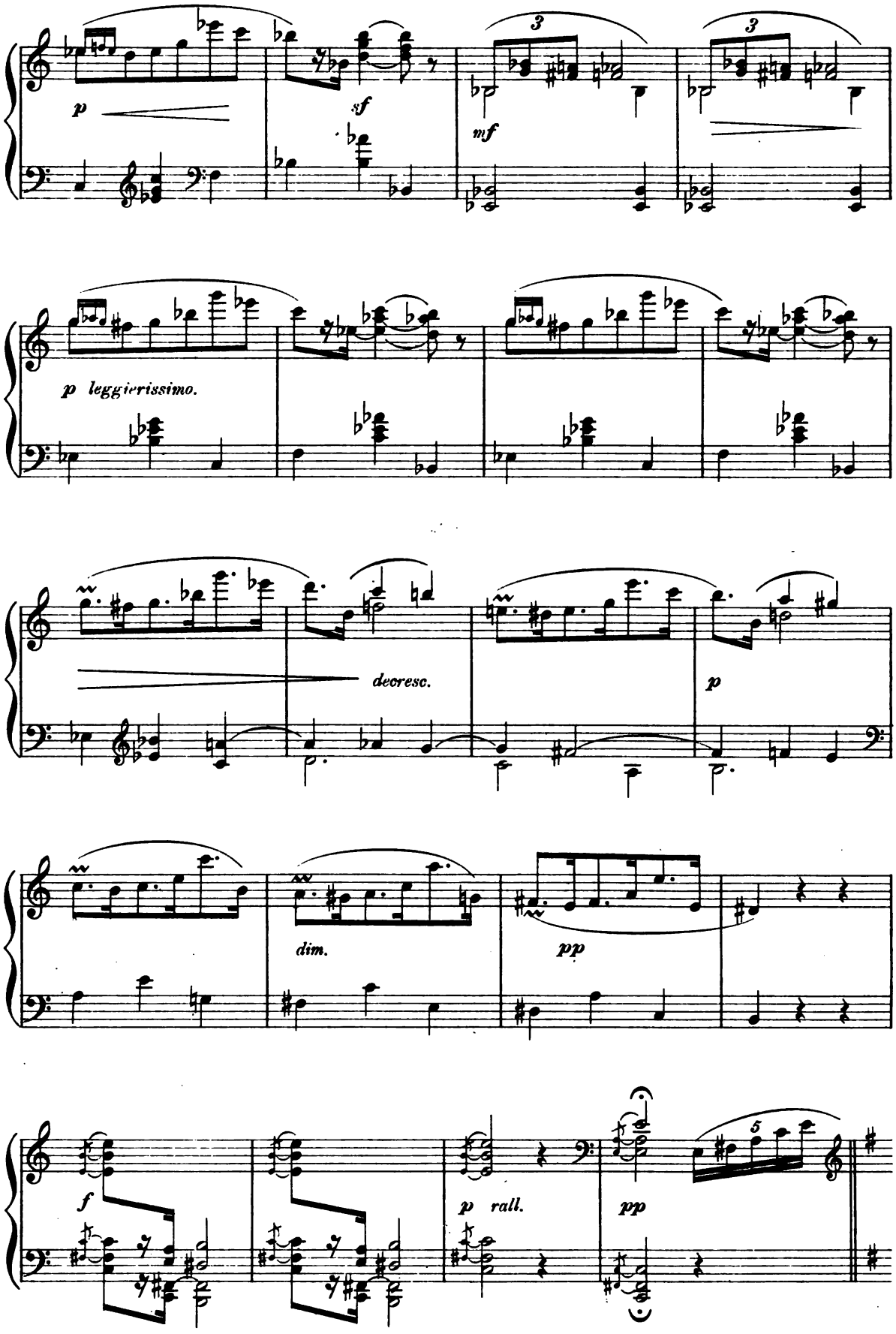
Mazurka.

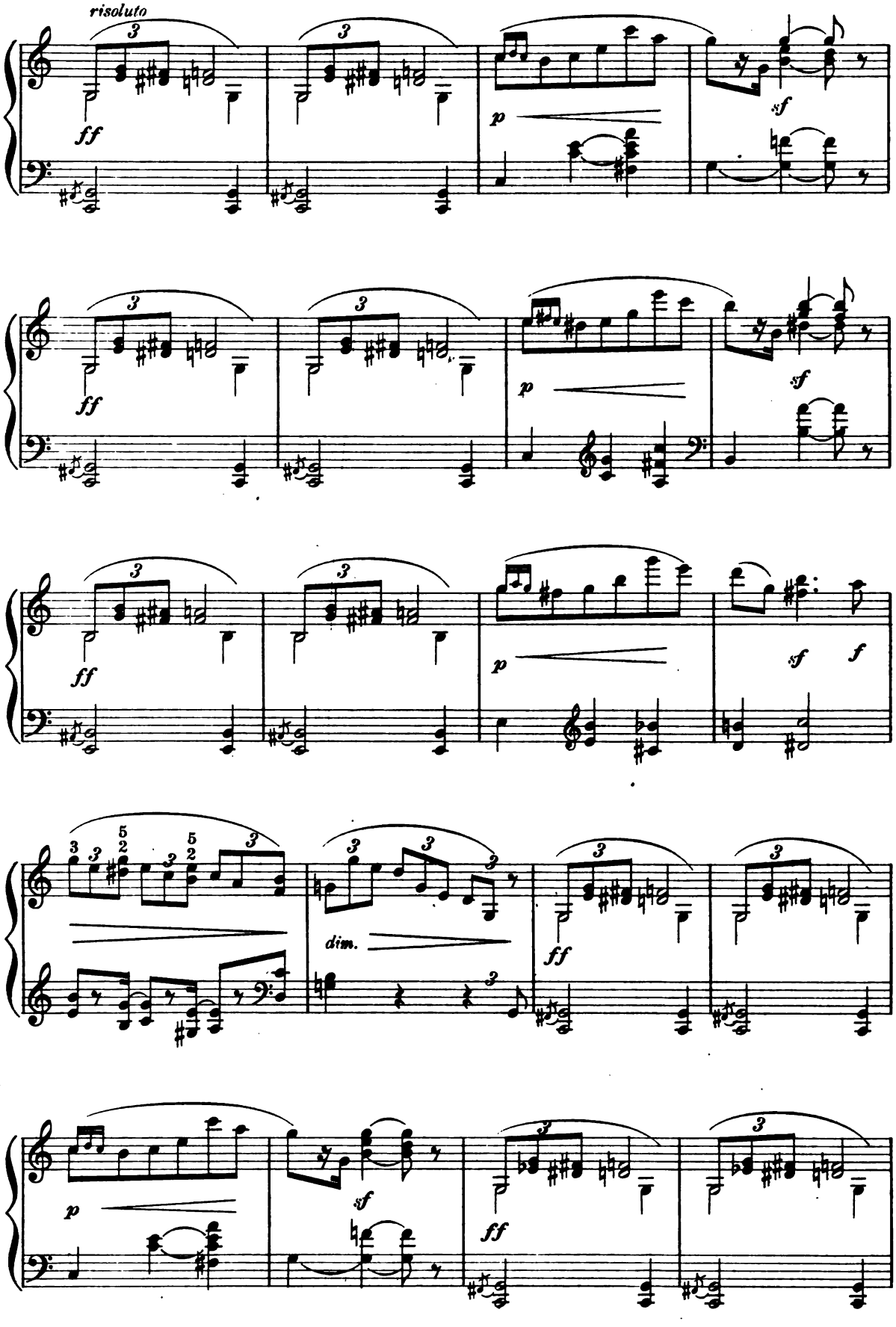
Th. LESCHETIZKY,
Op. 24. No 1.

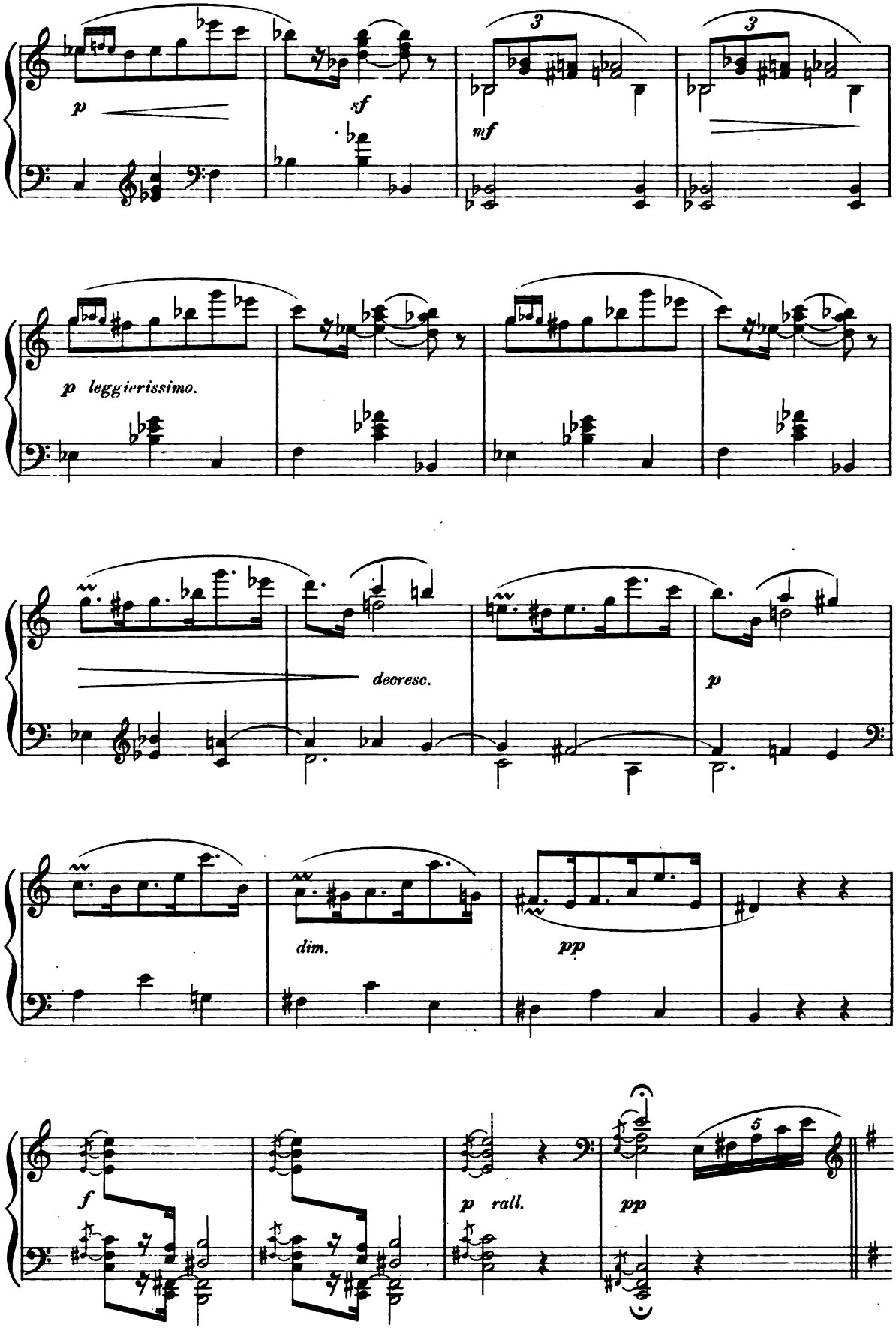


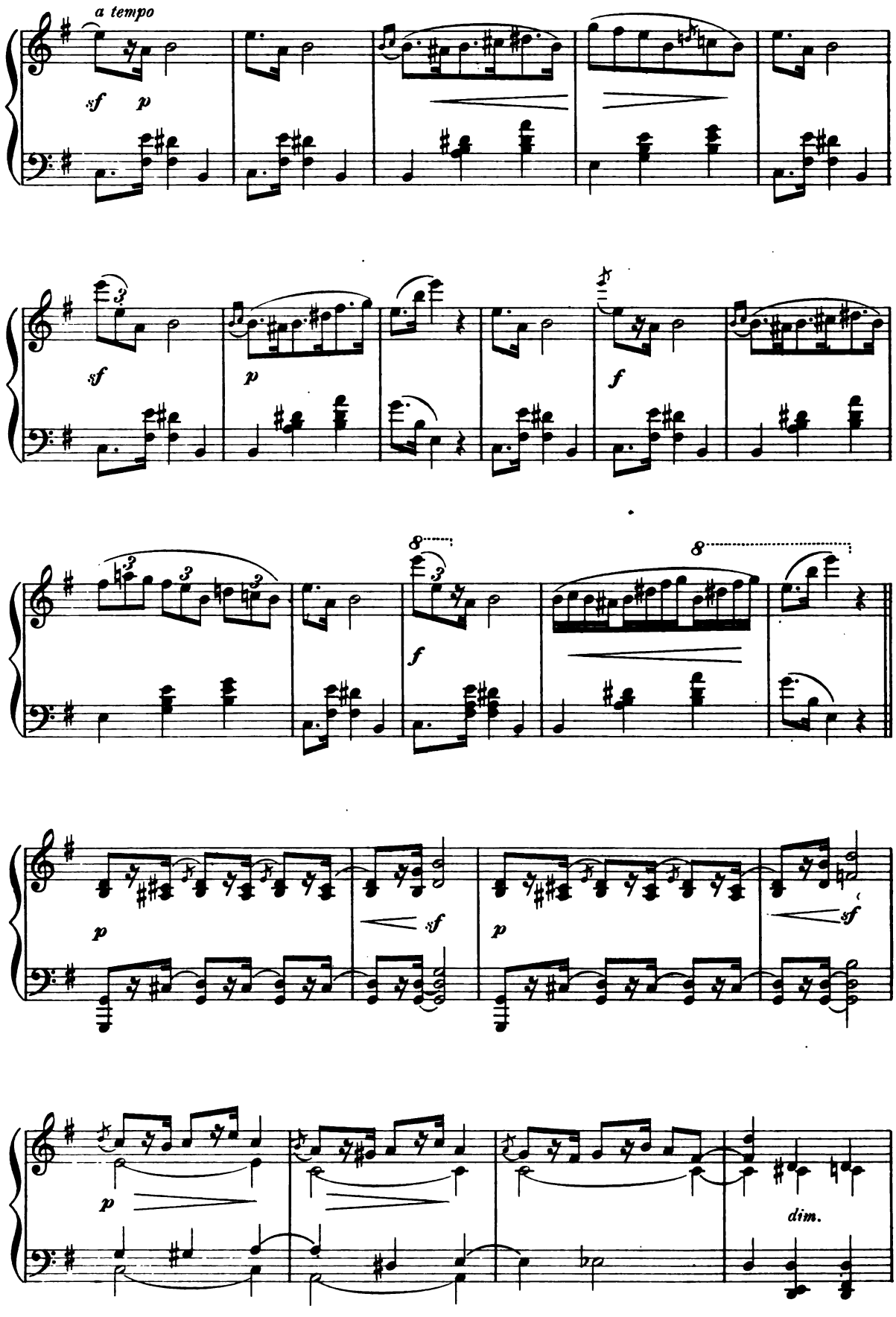

mf
decresc.
p
p
sf
p
sf
f
dim.
rit. pp
a tempo
fp
p
p
pp

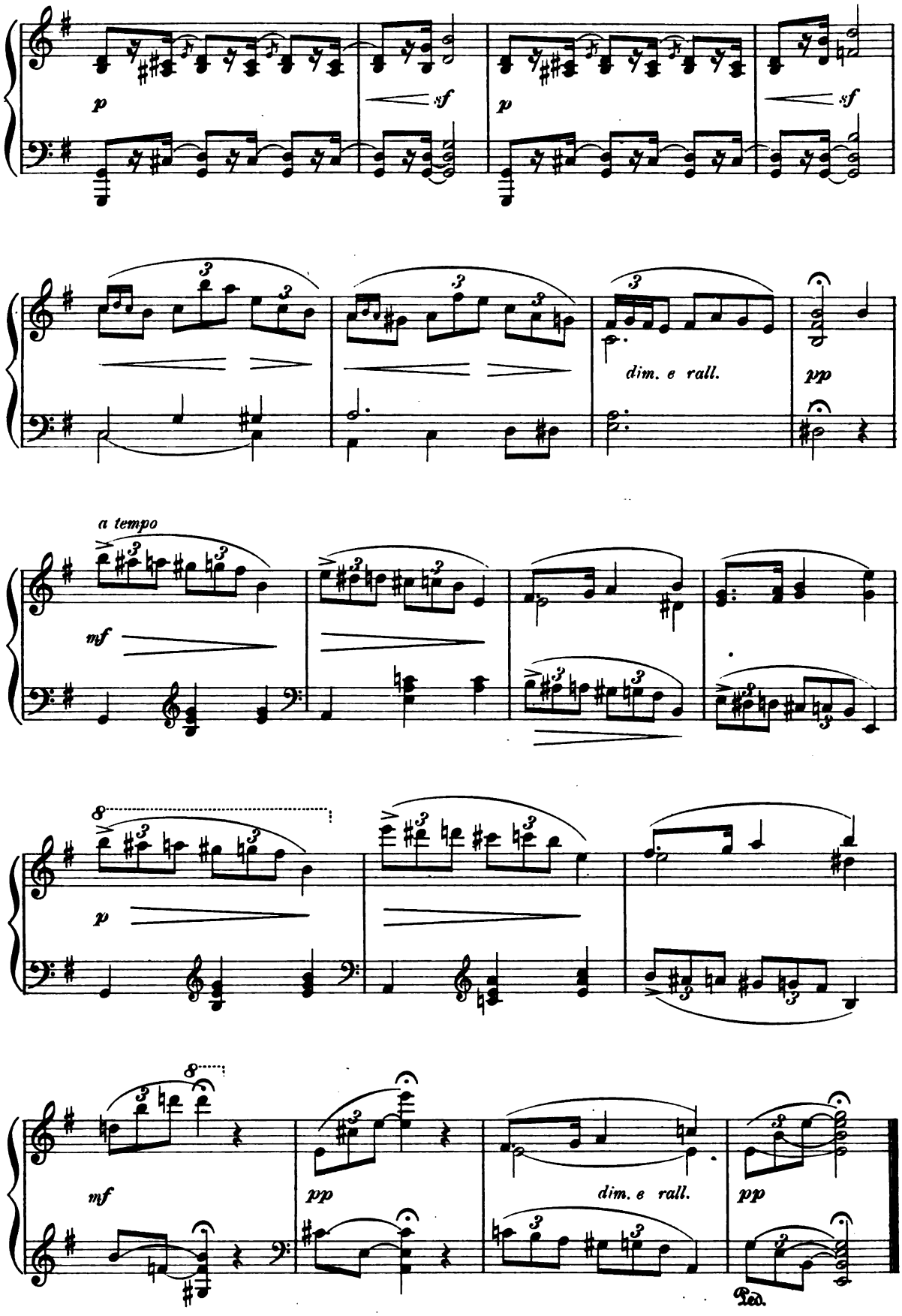

risoluto
ff
p
sf
ff
p
sf
ff
p
sf
f
dim.
ff
p
sf
ff


p
sf
mf
3
3
p leggierissimo.
decresc.
p
dim.
pp
f
p rall.
pp
5


risoluto
ff
p
sf
f
dim.


p
sf
mf
3
3
p leggierissimo.
decresc.
p
dim.
pp
f
p rall.
pp
5

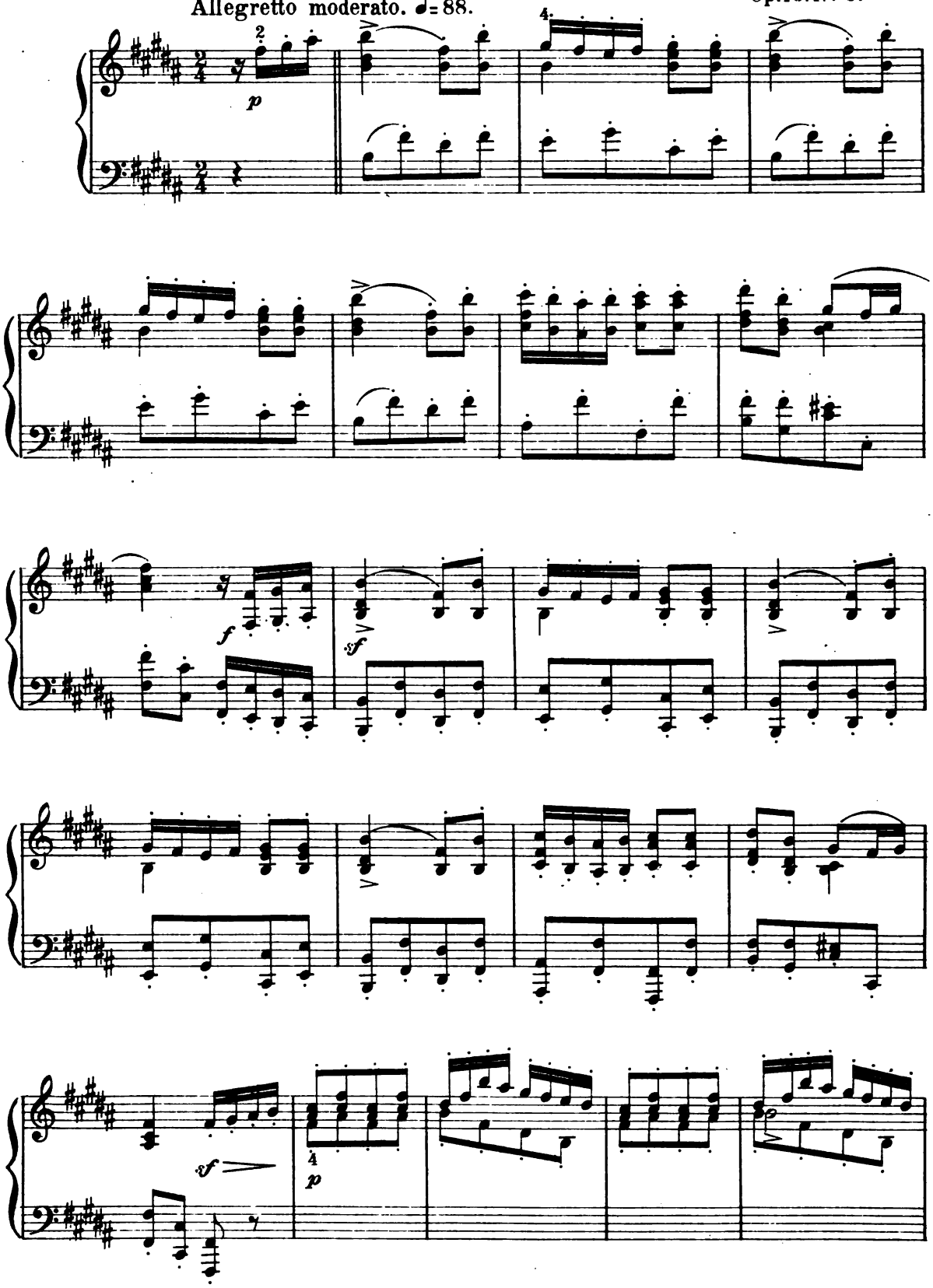

a tempo
sf
p
sf
p
f
f
p
sf
p
sf
p
dim.

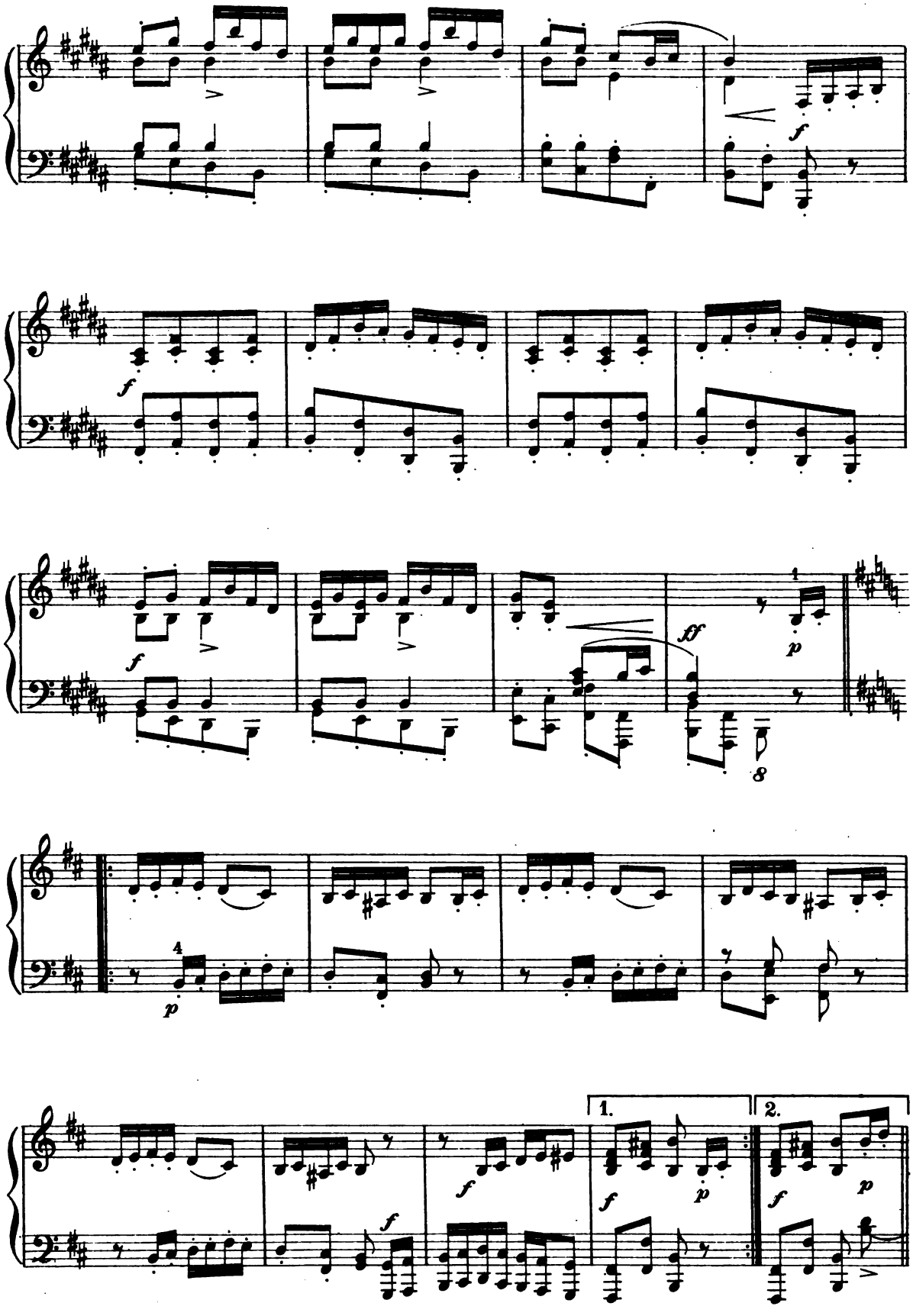

p
sf
p
sf
dim. e rall.
pp
a tempo
mf
p
mf
pp
dim. e rall.
pp
Ped.

Gavotte.

BENJAMIN GODARD.
Op. 16. Nº 3.

Allegretto moderato. ♩= 88.

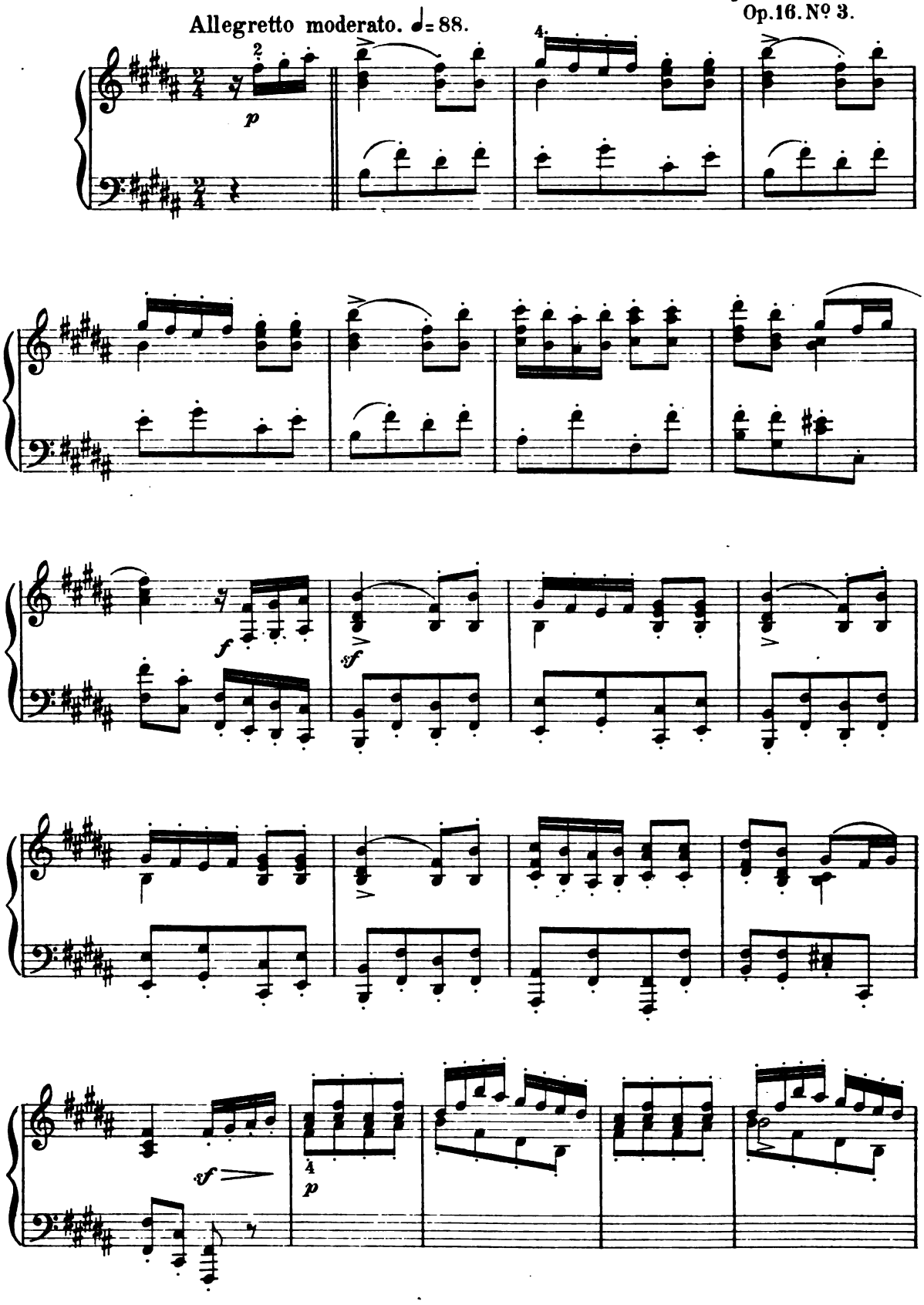


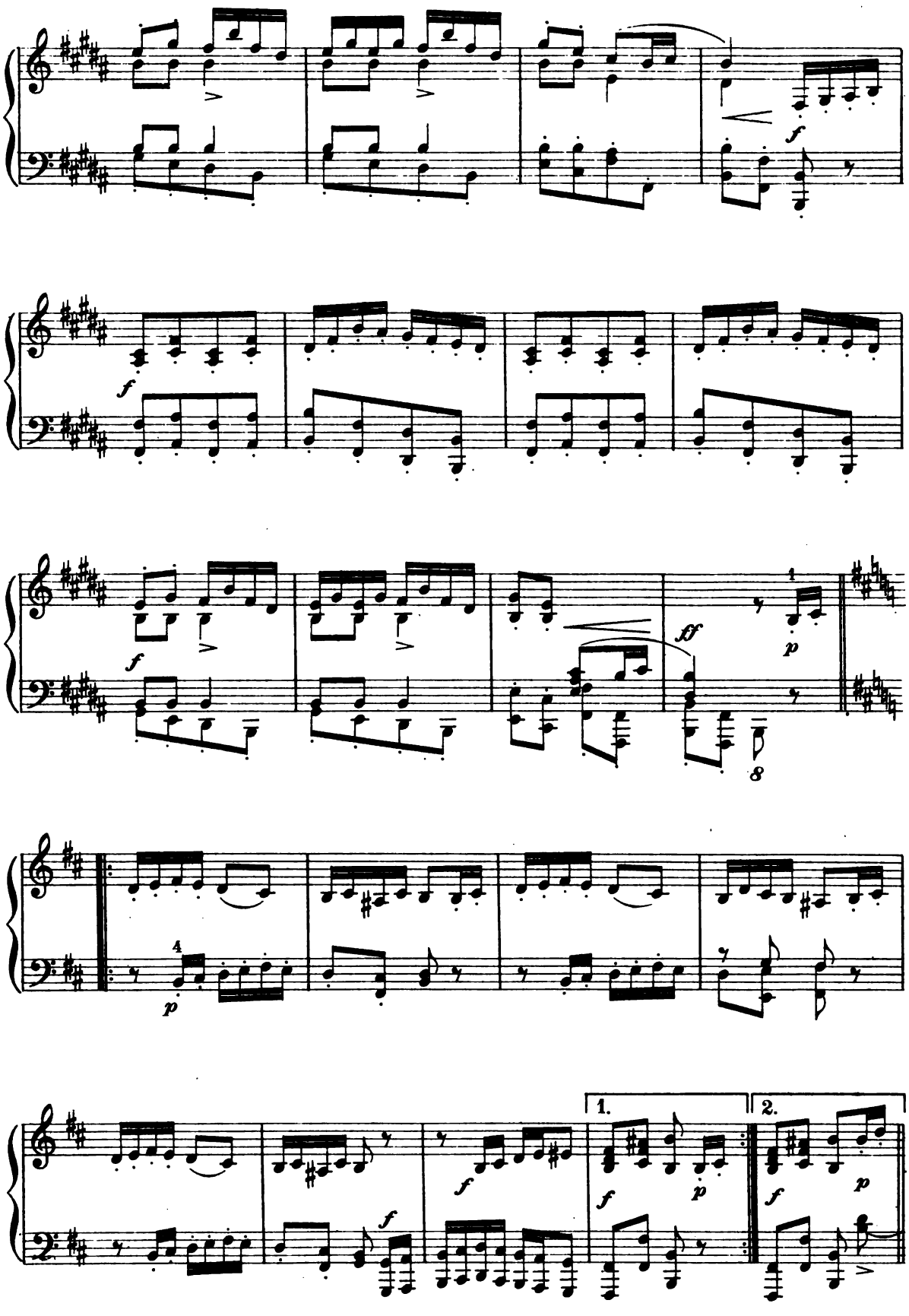

f
f
ff
p
8
4
p
1.
2.
f
p

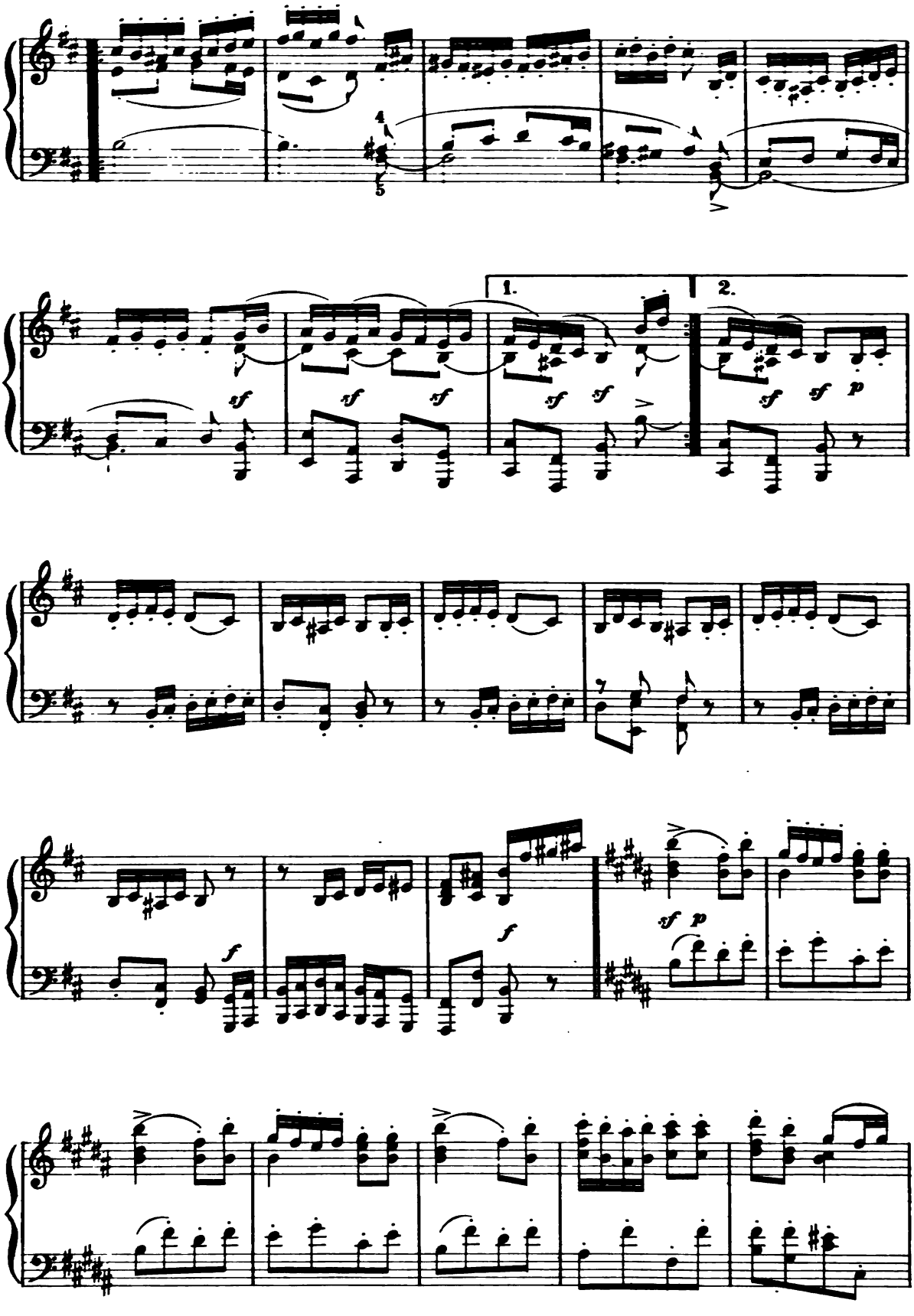
Gavotte.

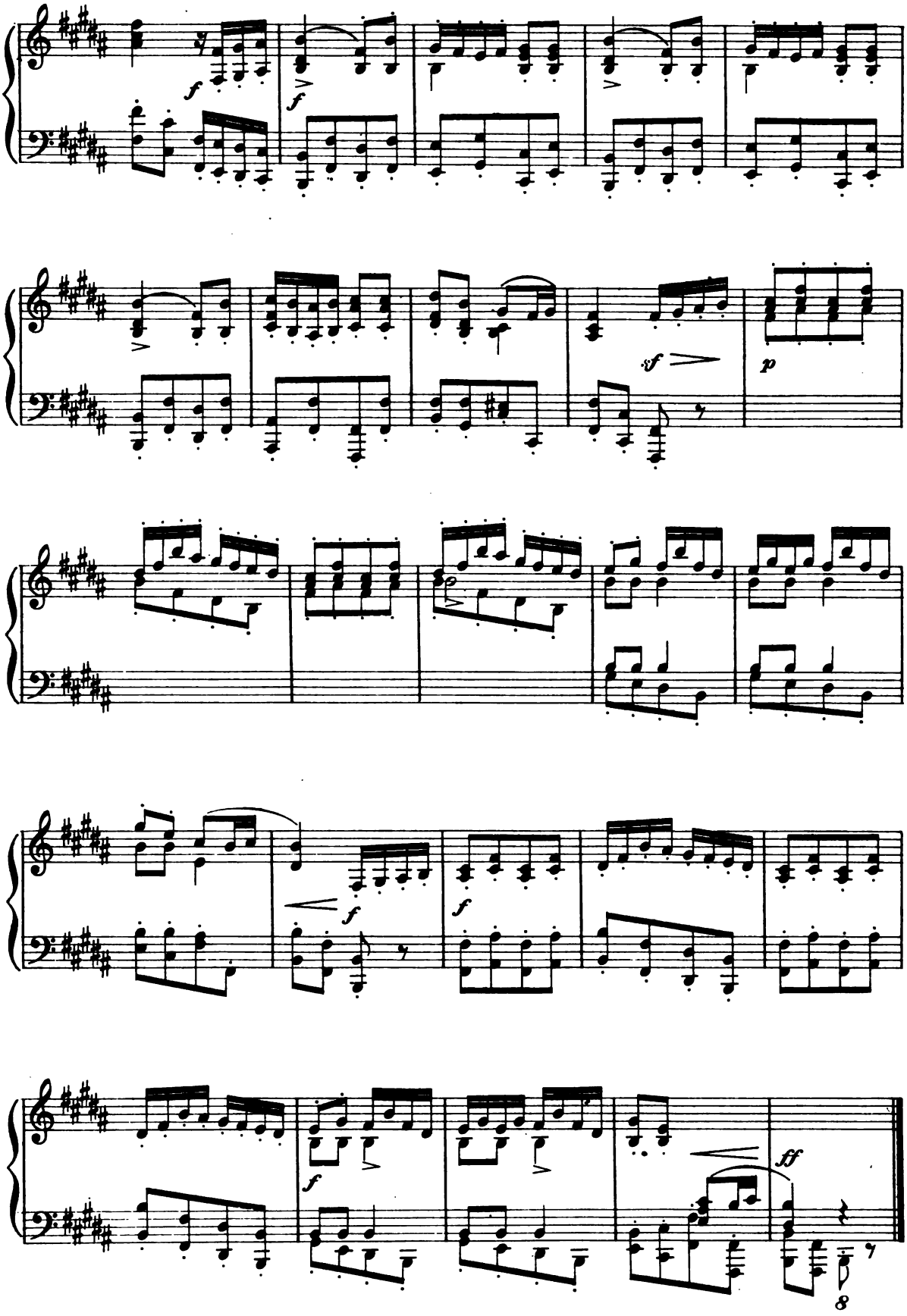
BENJAMIN GODARD.
Op. 16. Nº 3.

Allegretto moderato. ♩= 88.



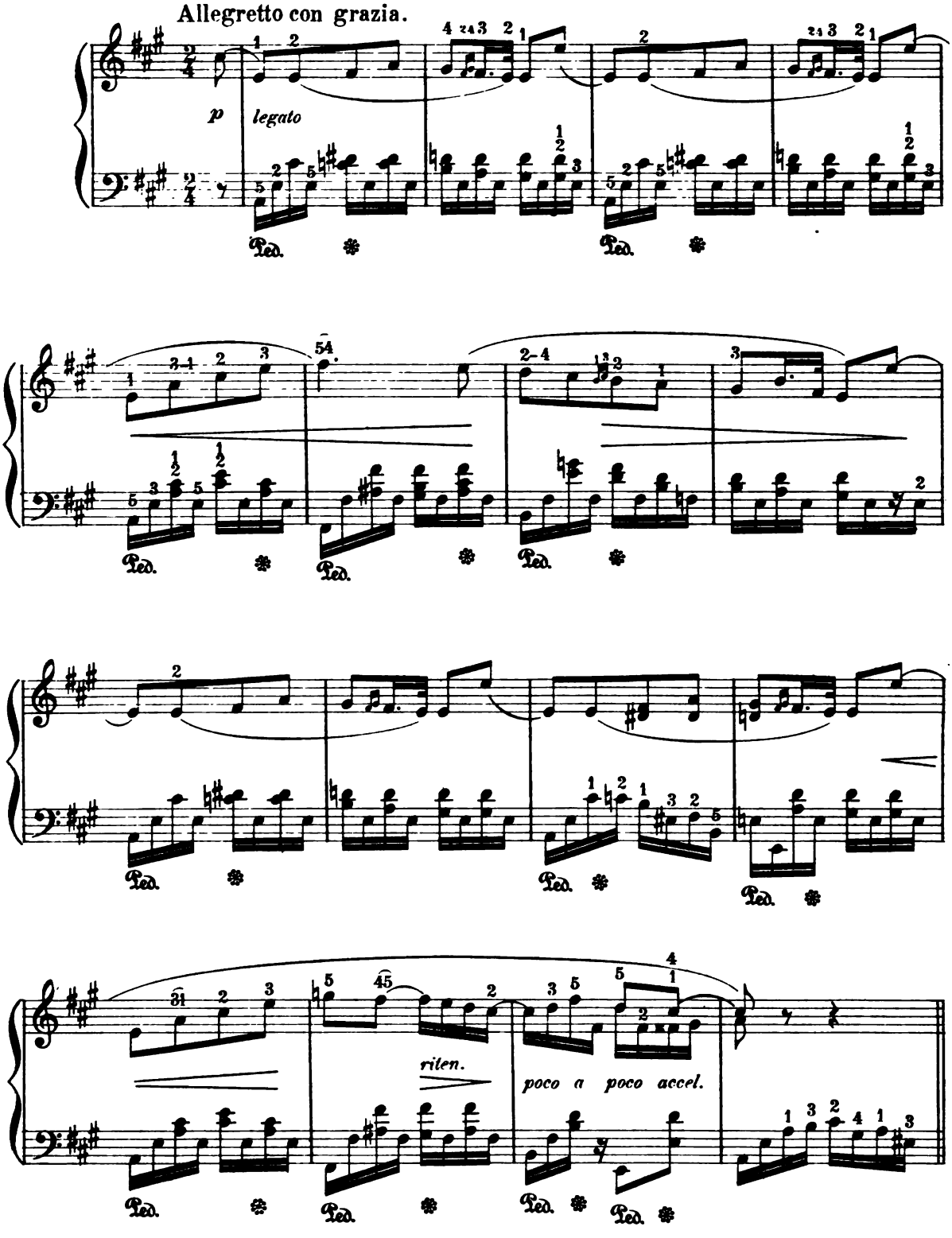

f
f
f
ff
p
8
4
p
f
f
1.
f
p
2.
f
p

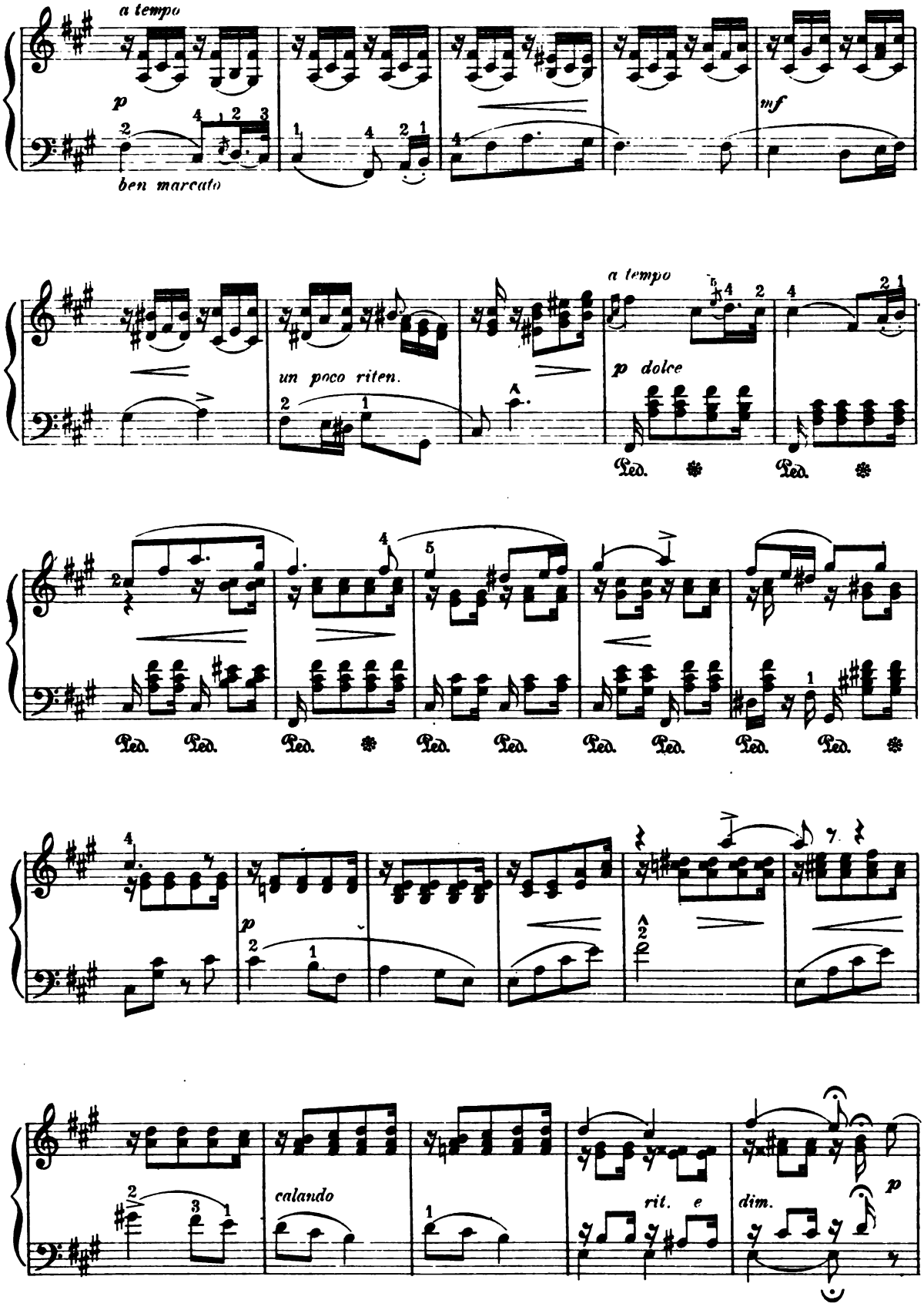

1.
2.
sf
f
p

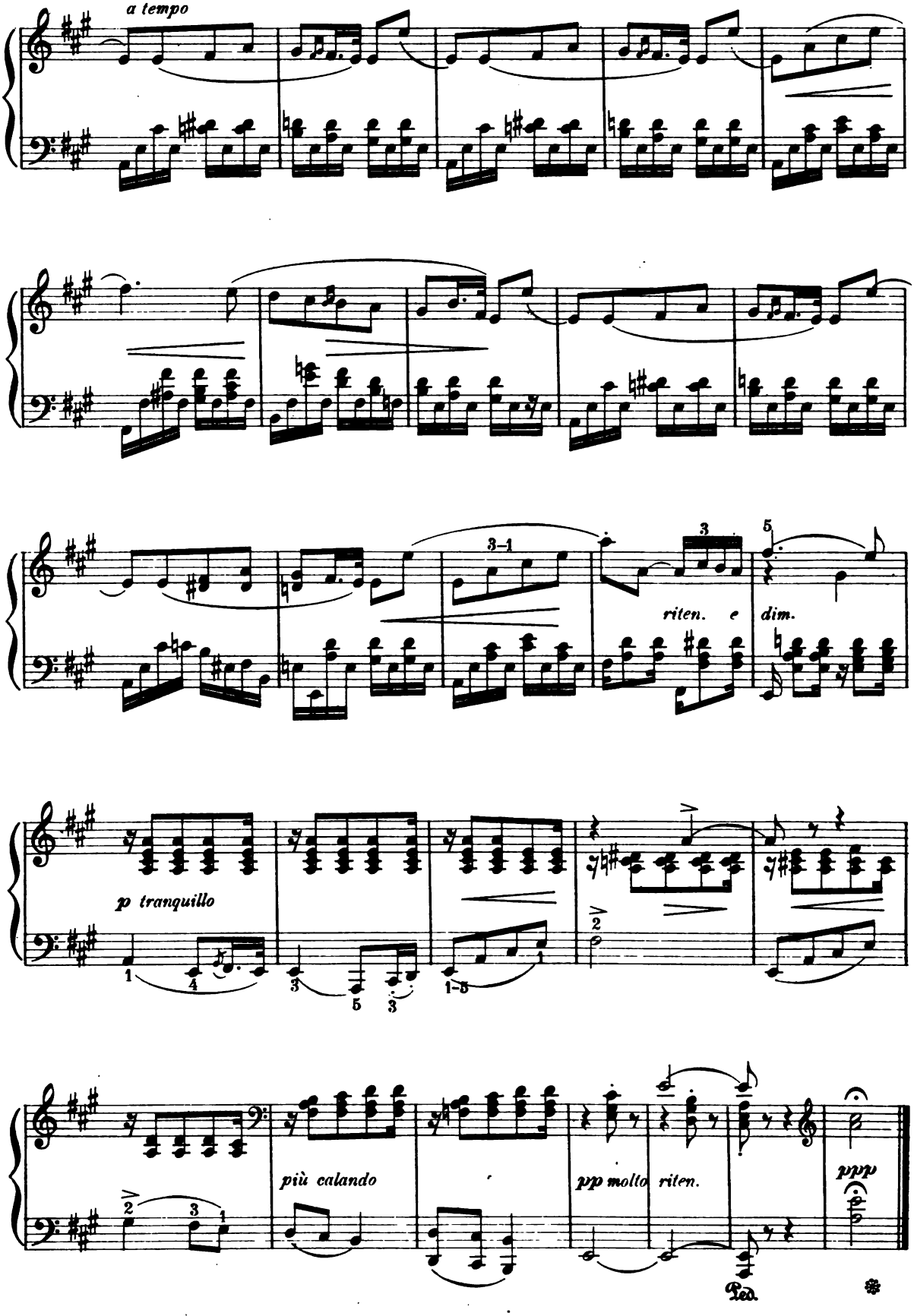

f
f
sf
p
f
f
f
ff

Moment Musical.

PHILIPP SCHARWENKA.




a tempo
p
ben marcato
mf
un poco riten.
a tempo
p dolce
Ped.
calando
rit.
e
dim.
p


a tempo
riten. e dim.
p tranquillo
più calando
pp molto riten.
ppp
Ped.

Henry Holden Huss

HENRY HOLDEN HUSS

HENRY HOLDEN HUSS, a lineal descendant of the martyr John Huss, was born in Newark, N. J., June 21, 1862. He studied piano with his father, and composition with O. B. Boise. Like many musicians, he decided at a very early age to be a composer. At the age of five Mozart was his musical idol, but the compositions of a few years later revealed his strong leaning toward the ultra modern school. In 1882 he entered the Royal Conservatory of Munich, especially to study theory and composition with Josef Rheinberger. His piano studies were continued with Prof. Josef Giehrl, who, as a student for three or four years with Franz Liszt, acquired the traditions of the Liszt school. Mr. Huss made his first appearance with orchestra in Munich, 1884, playing the G major piano concerto of Beethoven. In 1885 he graduated with honor, being requested by Rheinberger to extemporize for the entire faculty of the conservatory. At the closing concert of the conservatory year, he played his own *Rhapsody* in C minor for piano and orchestra. He made his first public appearance in America, by playing the same composition under Mr. Gericke's direction in October, 1886, in Boston at one of the symphony concerts. Since that date he has been writing and teaching, and occasionally appearing in public.

Among his principal compositions are the following: Piano concerto in B major, with orchestral accompaniment; violin concerto in D minor, with orchestral accompaniment; *Forest Idyll* for orchestra; *Romanza and Polonaise* for solo, violin and orchestra; *Festival March* for orchestra; trio in D minor for piano, violin and cello; String Quartet in E major (written when sixteen years old); *Ave Maria* for female chorus, solo, soprano, and alto, accompanied by string orchestra, harp and organ; *Festival Sanctus and Benedictus* for mixed chorus, solo, violin, orchestra and organ; *Cleopatra*, a dramatic fragment for solo, soprano and orchestra; *The Winds*, for mixed chorus; *Festival Anthem* for Easter for mixed chorus and orchestra or organ.

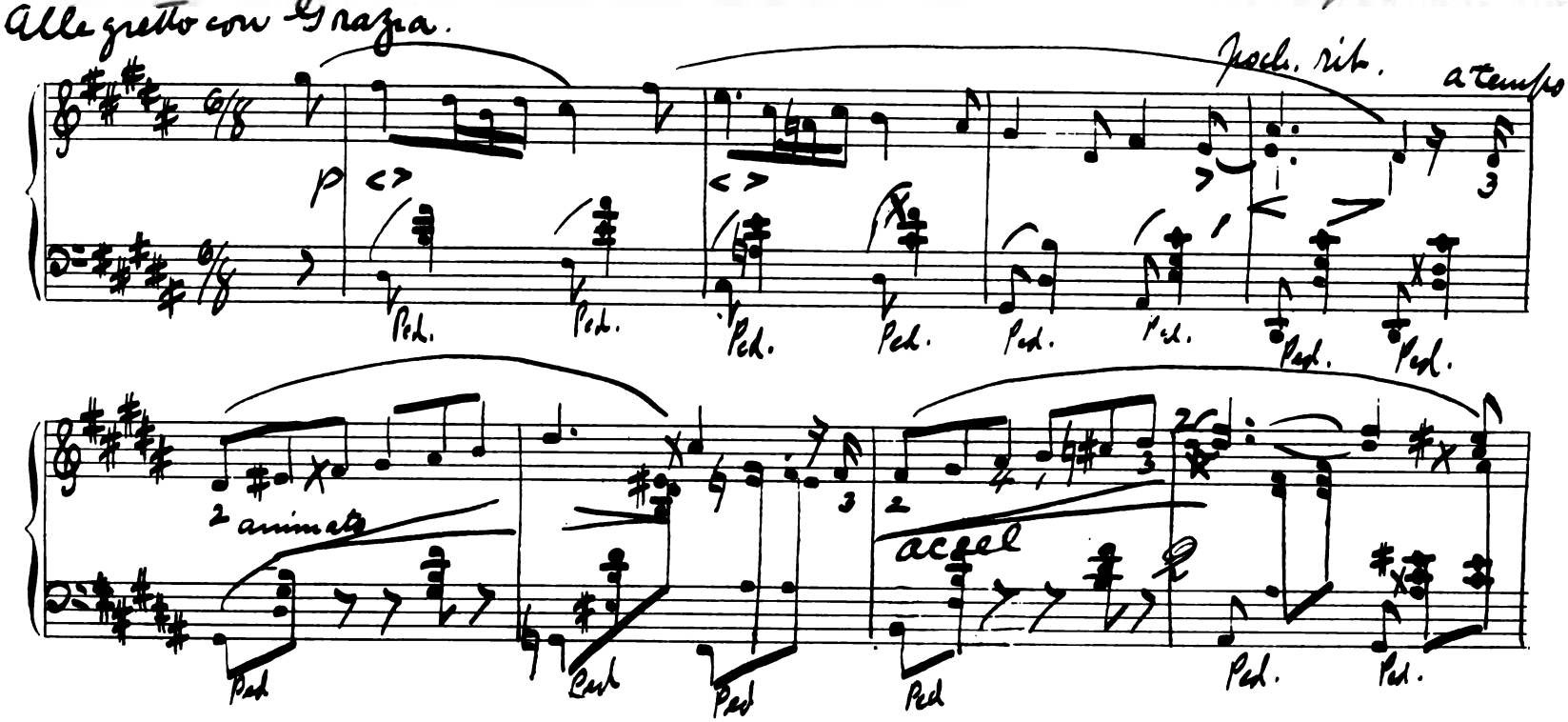
Some smaller works are as follows. For the voice: Three songs from the German, *Du bist wie eine Blume; Der Jasimen Strauch; Der Frühling; Home they Brought her Warrior Dead*, from Tennyson's "Princess," for alto; *The Song of the Sirens*, for soprano, with accompaniment of piano or orchestra.

For piano: *Ballade; Minuet* in C major; *Polonaise de Concert* in F sharp major; two preludes in A minor and C major.

Three Intermezzi

No. I

by Henry Holden Huss

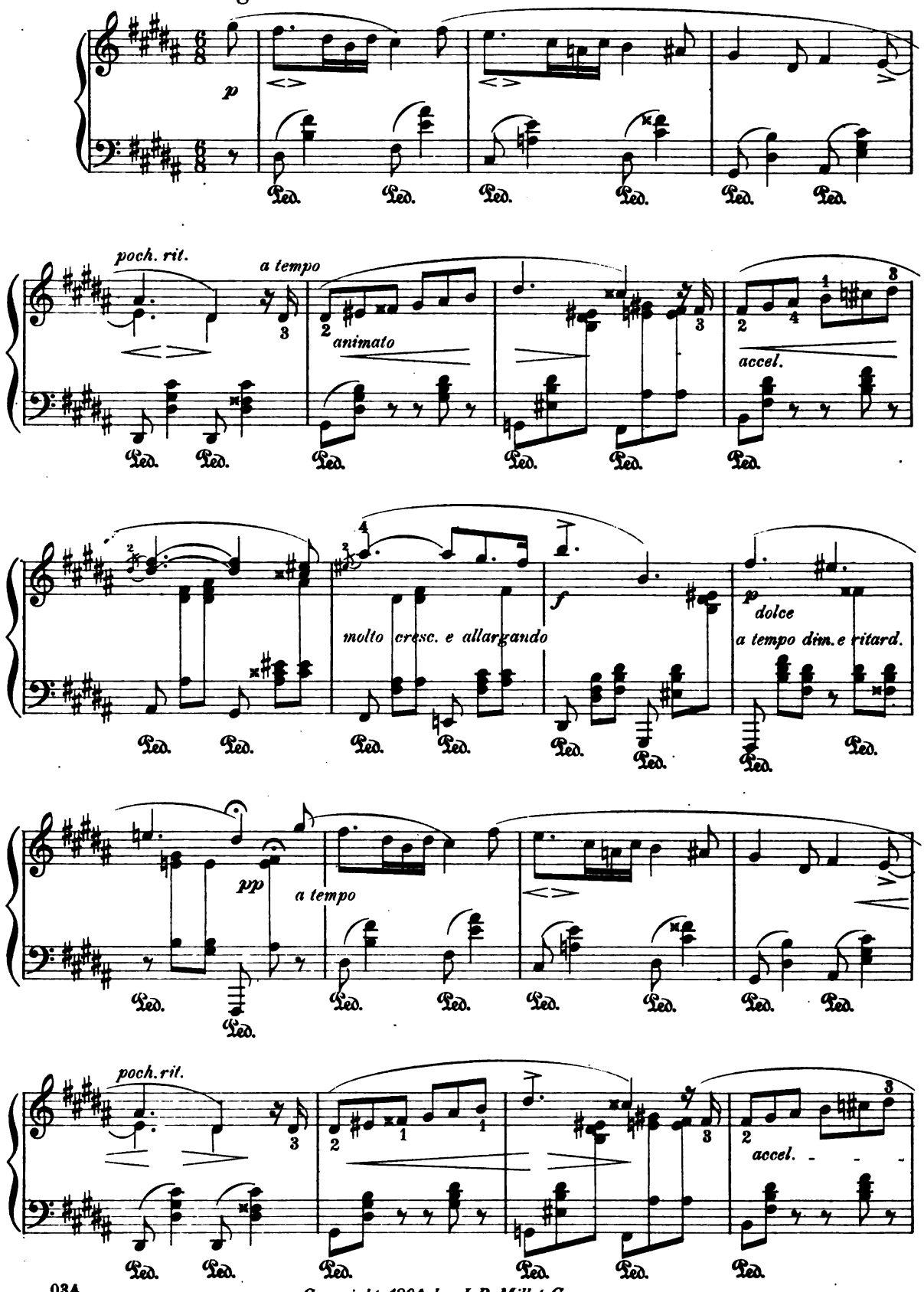


Three Intermezzi.

№1.

HENRY HOLDEN HUSS.

Allegretto con Grazia.



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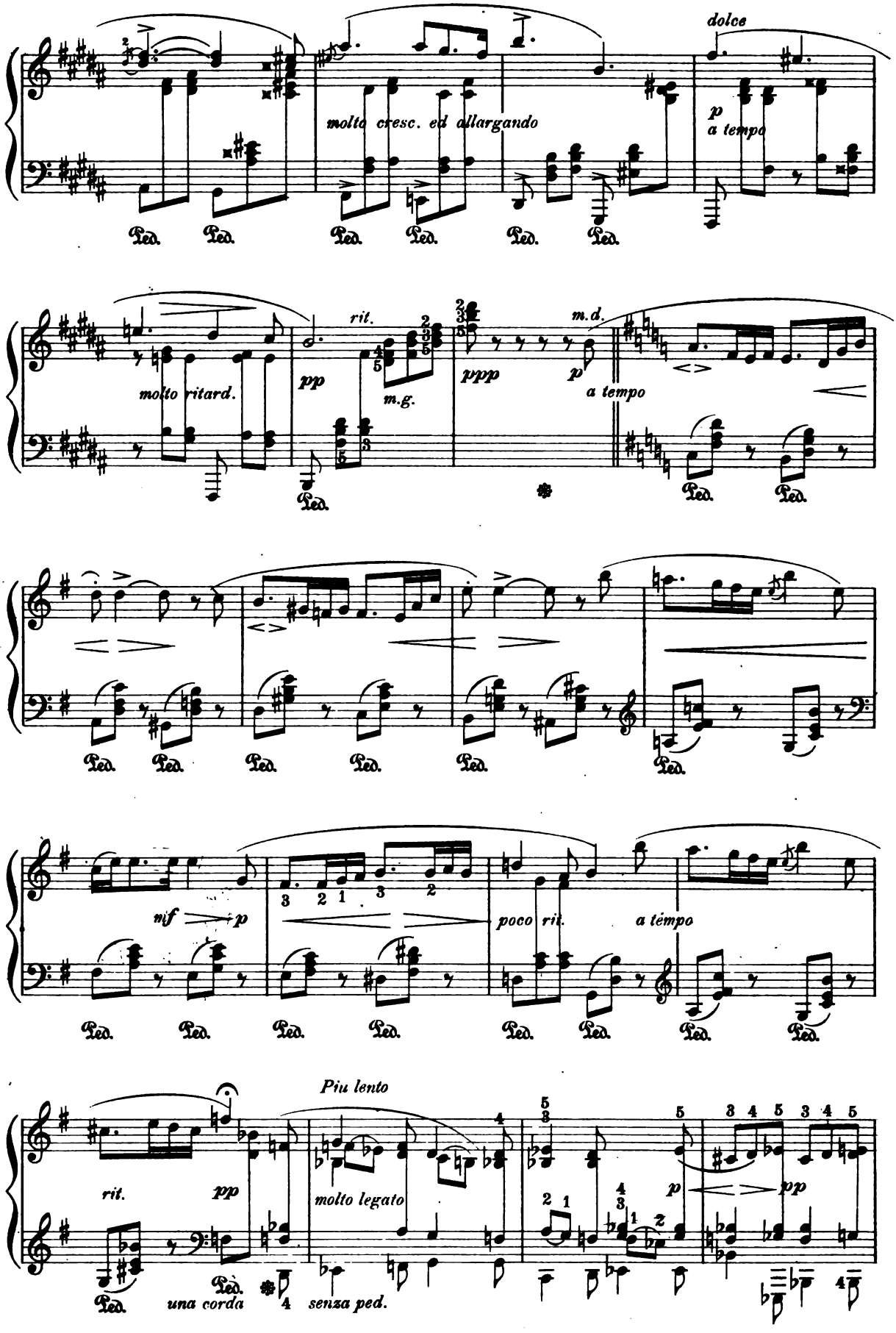
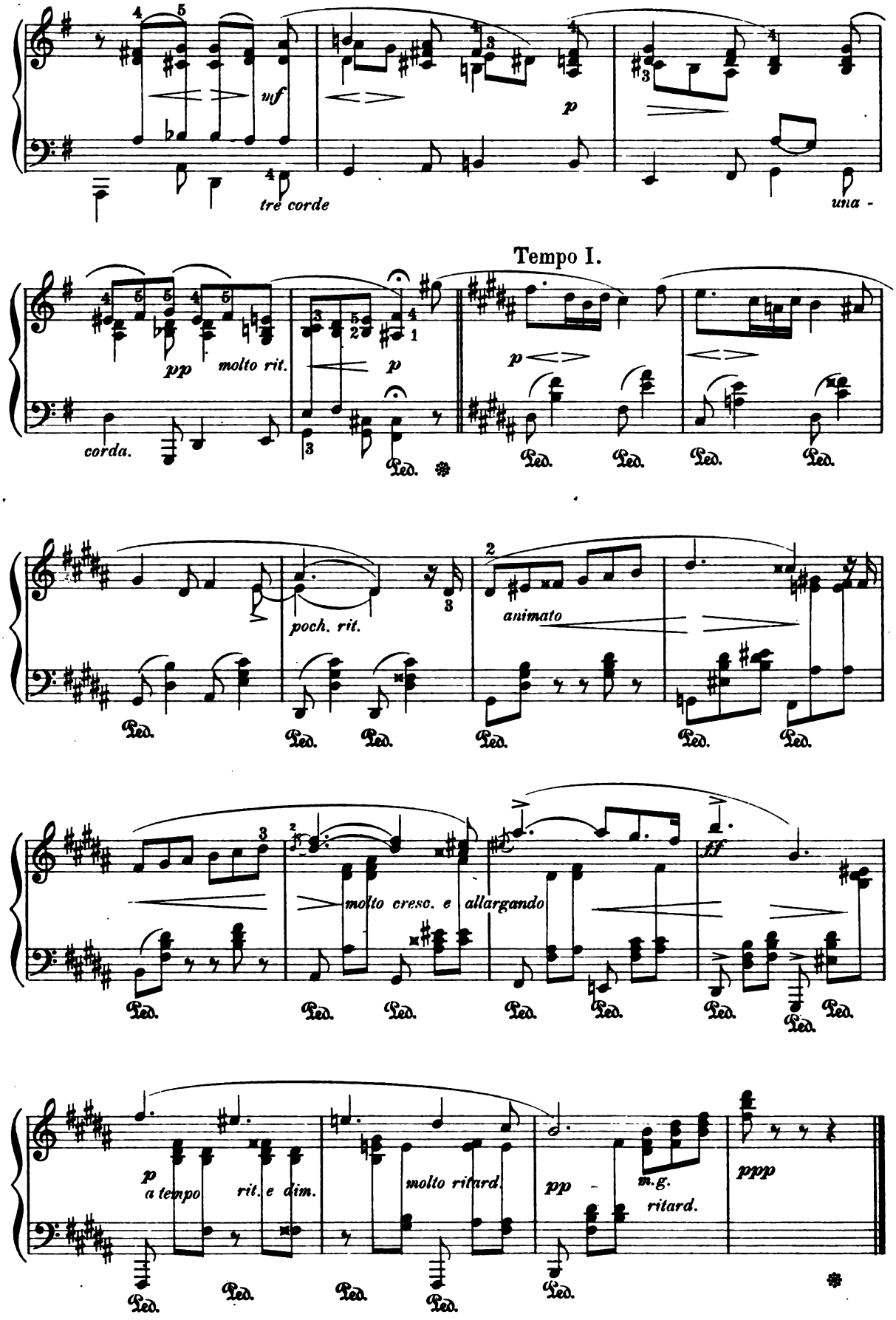

dolce
molto cresc. ed allargando
p
a tempo
molto ritard.
rit.
pp
m.g.
ppp
m.d.
p
a tempo
nif
p
poco rit.
a tempo
Piu lento
rit.
pp
molto legato
una corda
senza ped.
Ped.


uf
tre corde
p
una -
Tempo I.
pp
molto rit.
corda.
p
p
poch. rit.
animato
molto cresc. e allargando
ff
p
a tempo
rit. e dim.
molto ritard.
pp
m.g.
ritard.
pppp
Ped.

Three Intermezzi.

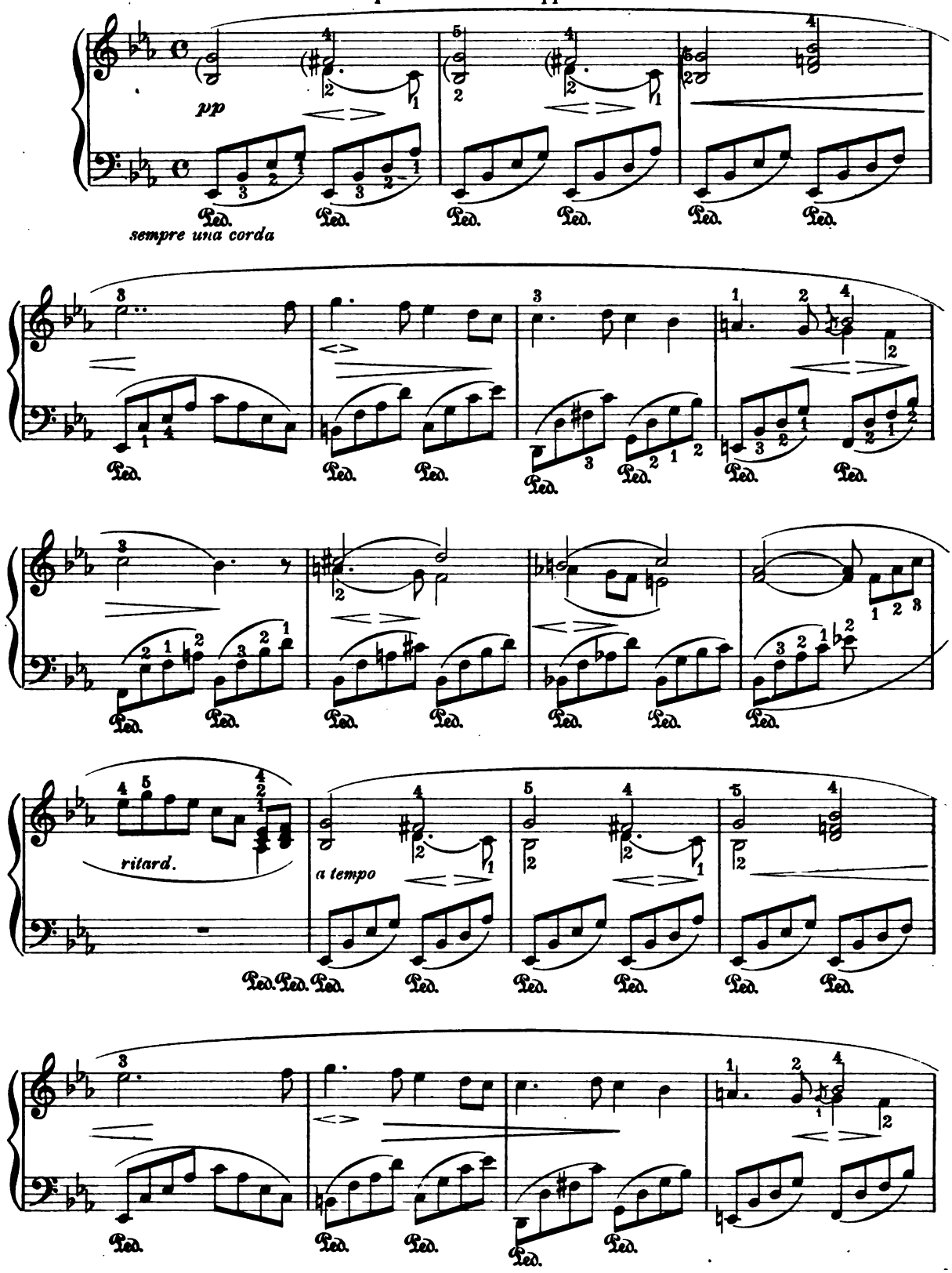
No. 2.

"LE CREPUSCULE"

("THE TWILIGHT")

HENRY HOLDEN HUSS.

Andante molto tranquillo ma non troppo lento.



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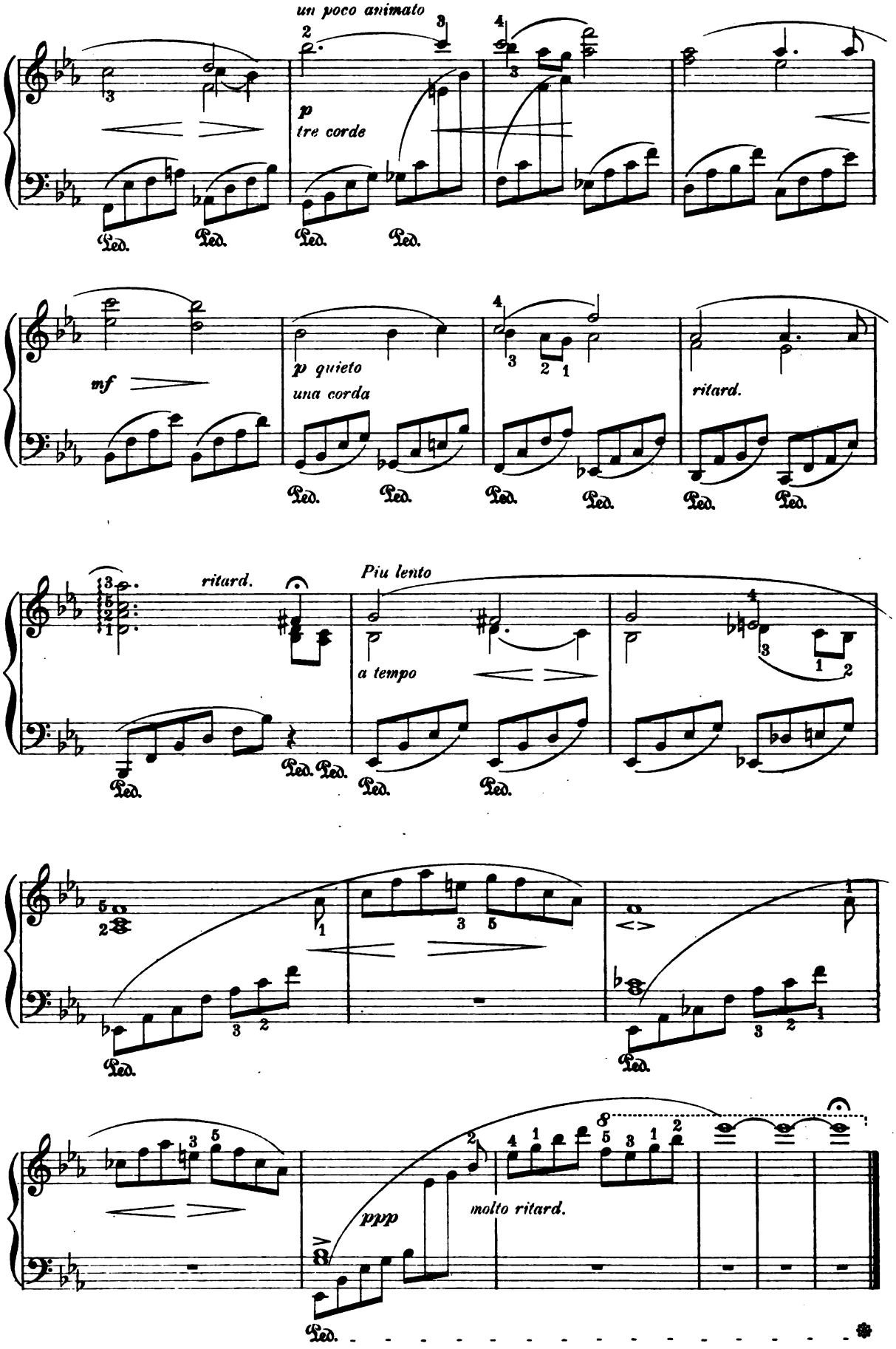
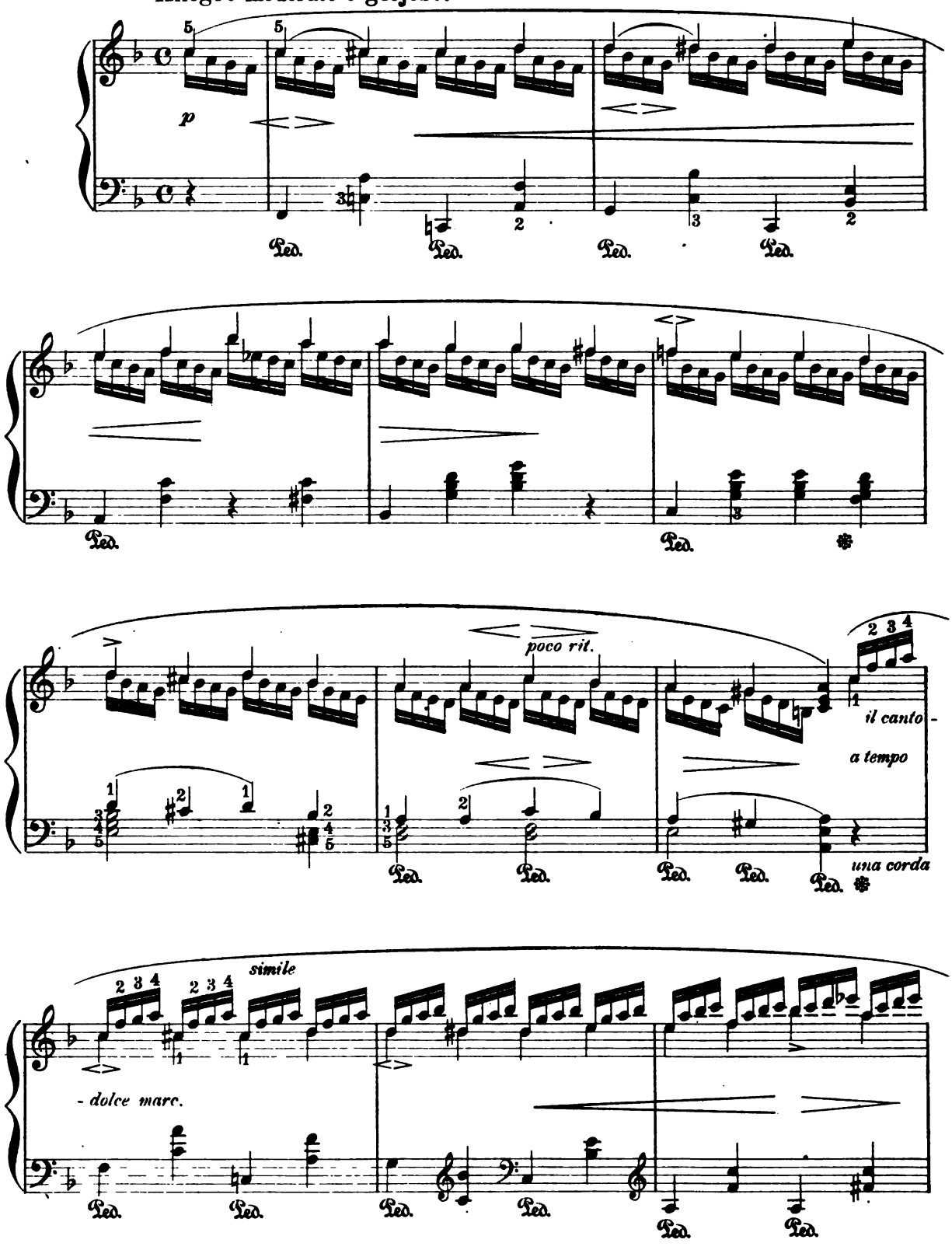

un poco animato
p
tre corde
mf
p quieto
una corda
ritard.
ritard.
Piu lento
a tempo
ppp
molto ritard.

Three Intermezzi.

No. 3.

HENRY HOLDEN HUSS.

Allegro moderato e giojoso.



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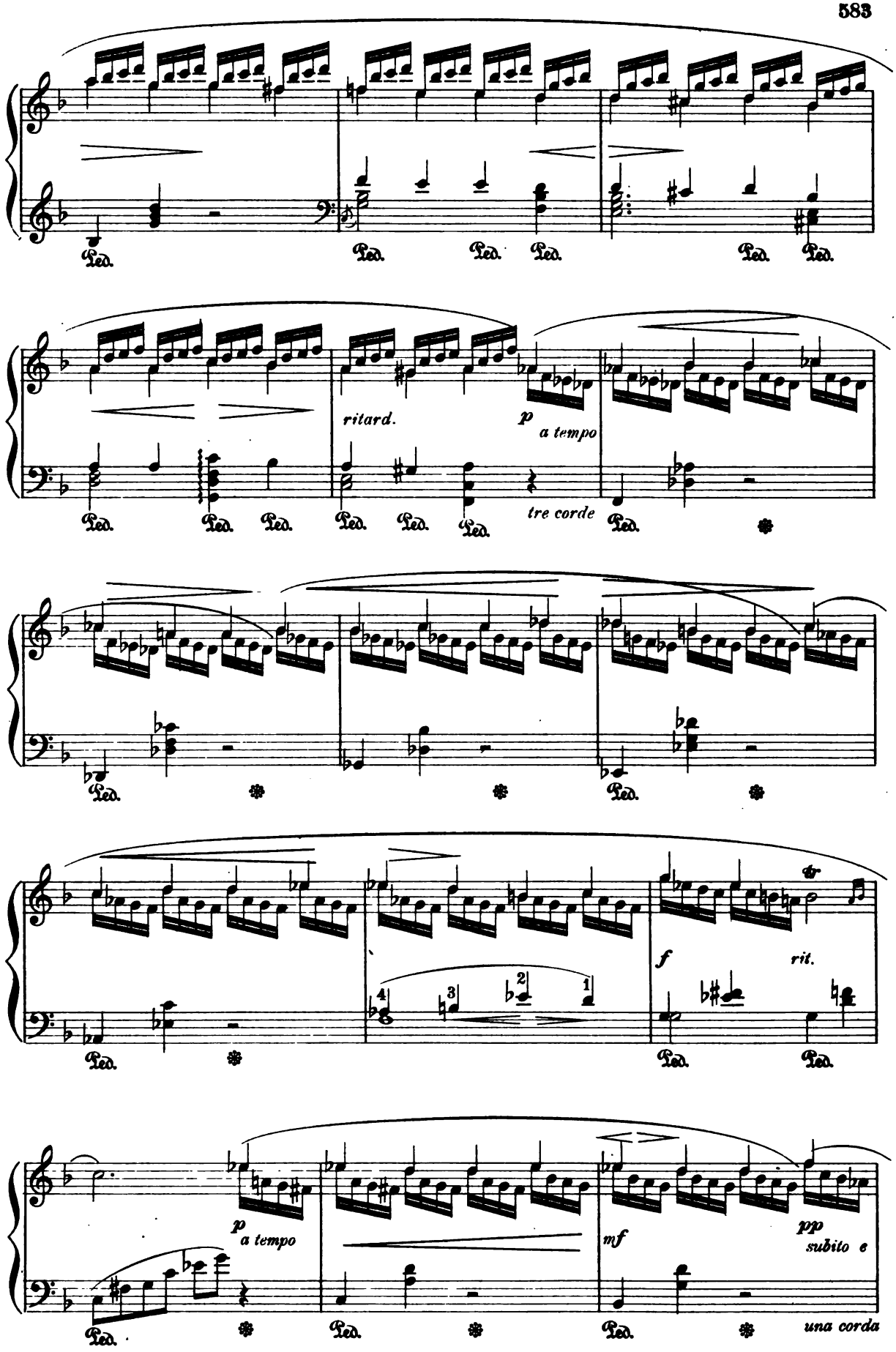
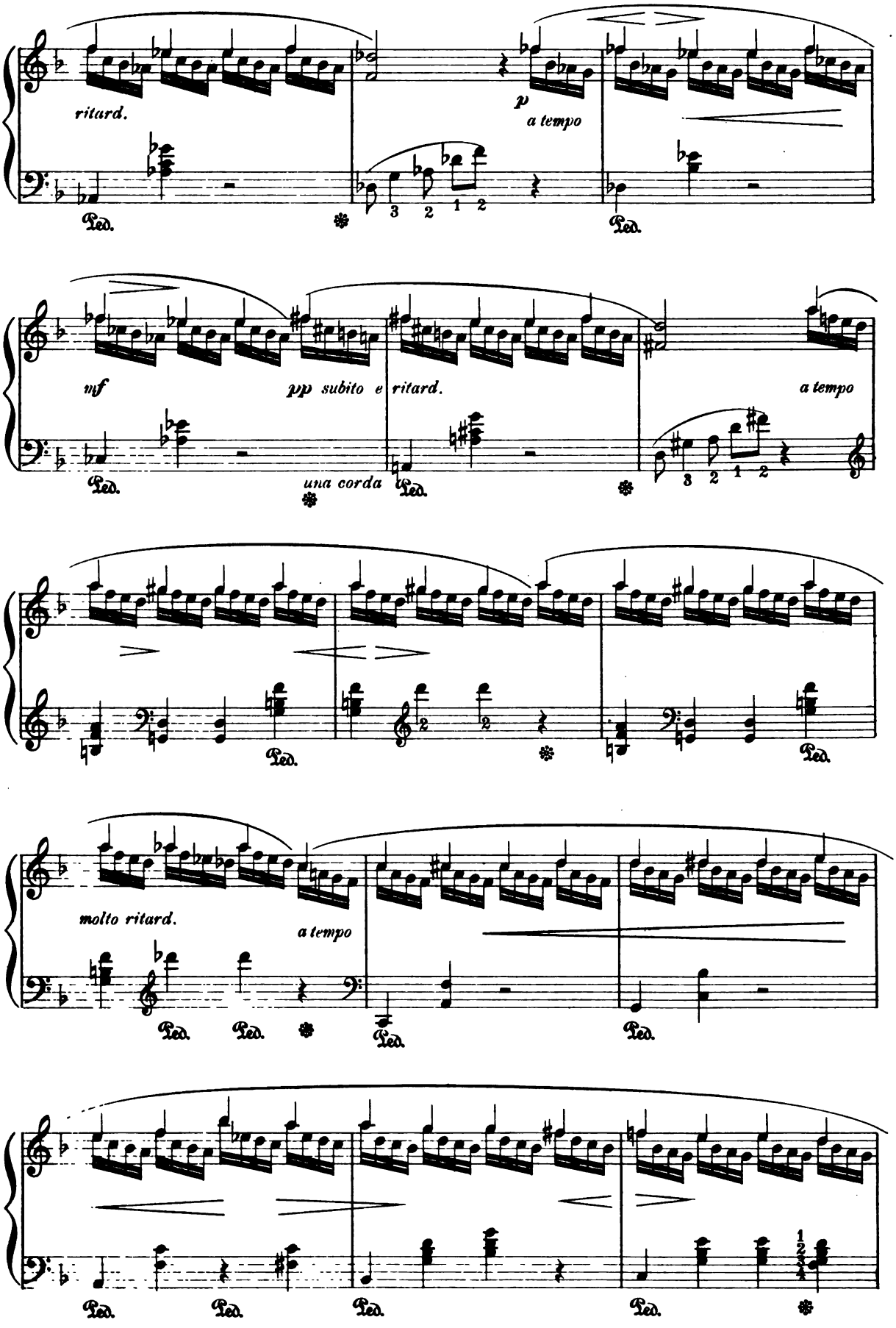
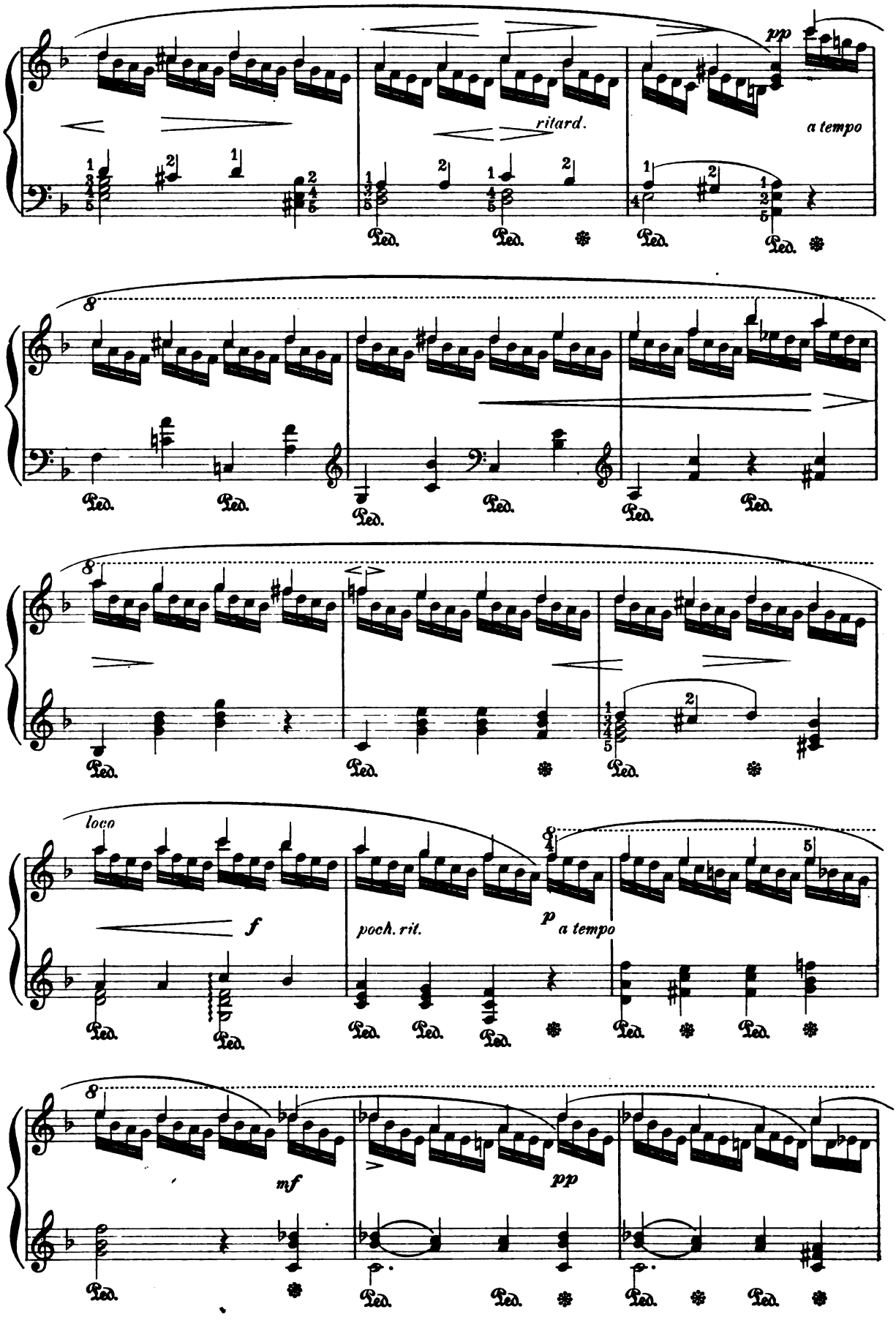
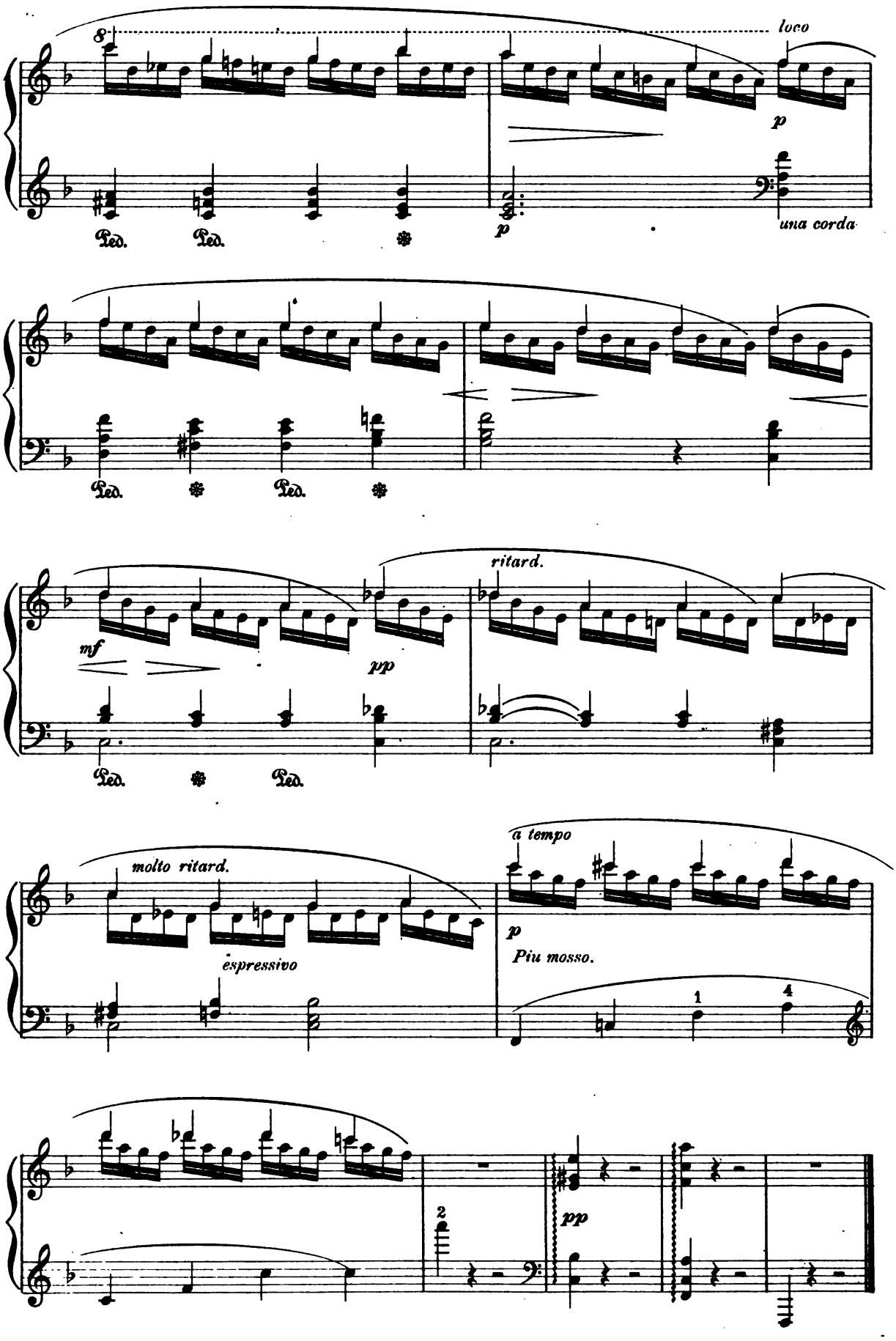

Ped.
ritard.
p
a tempo
tre corde
f
rit.
p
a tempo
mf
ppp
subito e
una corda


ritard.
p
a tempo
Ped.
mf
pp subito e ritard.
una corda
a tempo
molto ritard.
a tempo

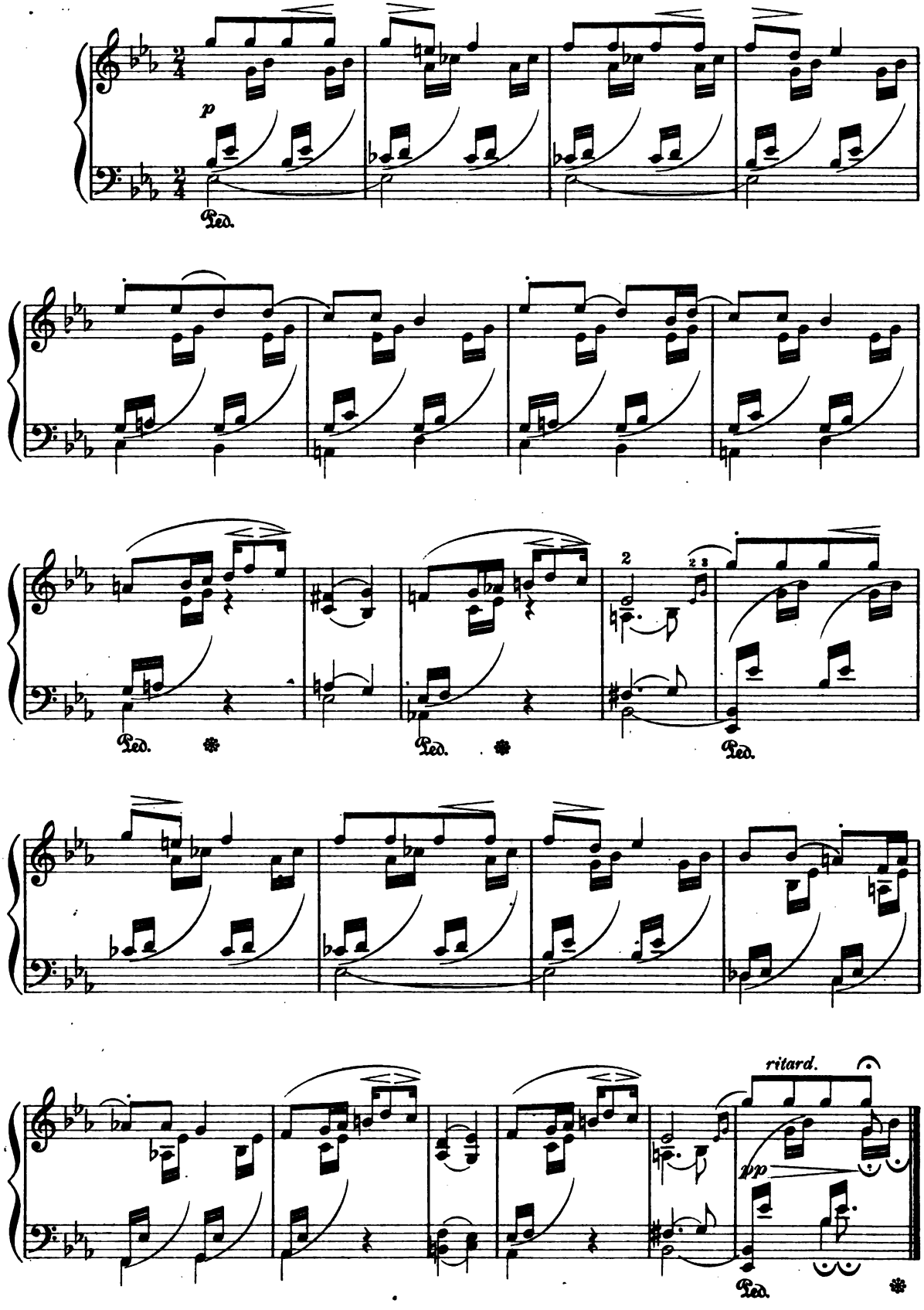

pp
ritard.
a tempo
loco
f
poch. rit.
p
a tempo
mf
pp
Ped.


8
loco
p
una corda
Ped.
Ped.
Ped.
Ped.
mf
pp
ritard.
Ped.
Ped.
molto ritard.
espressivo
a tempo
p
Piu mosso.
1
4
2
pp

Arietta.

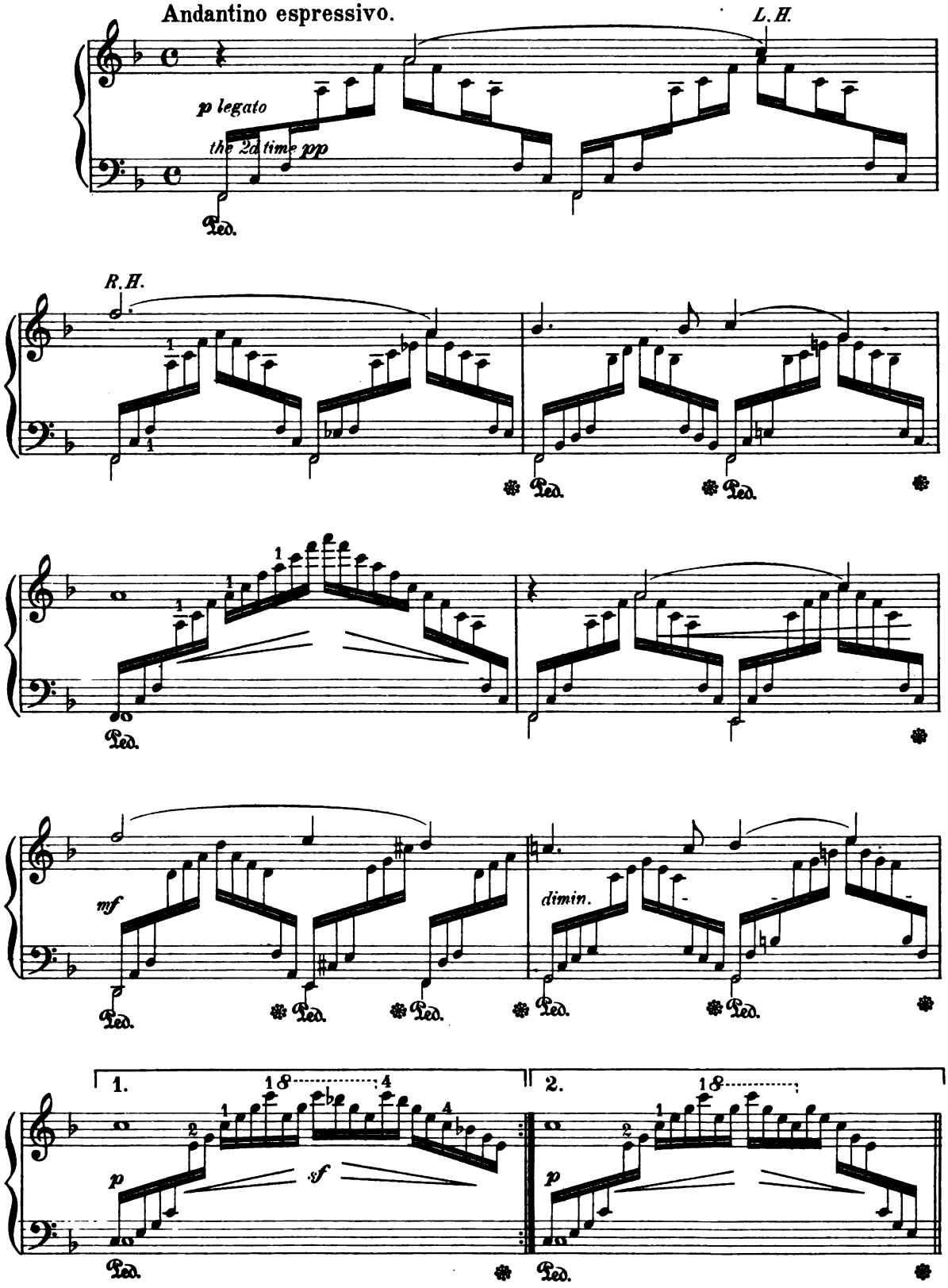
Poco Andante e sostenuto.

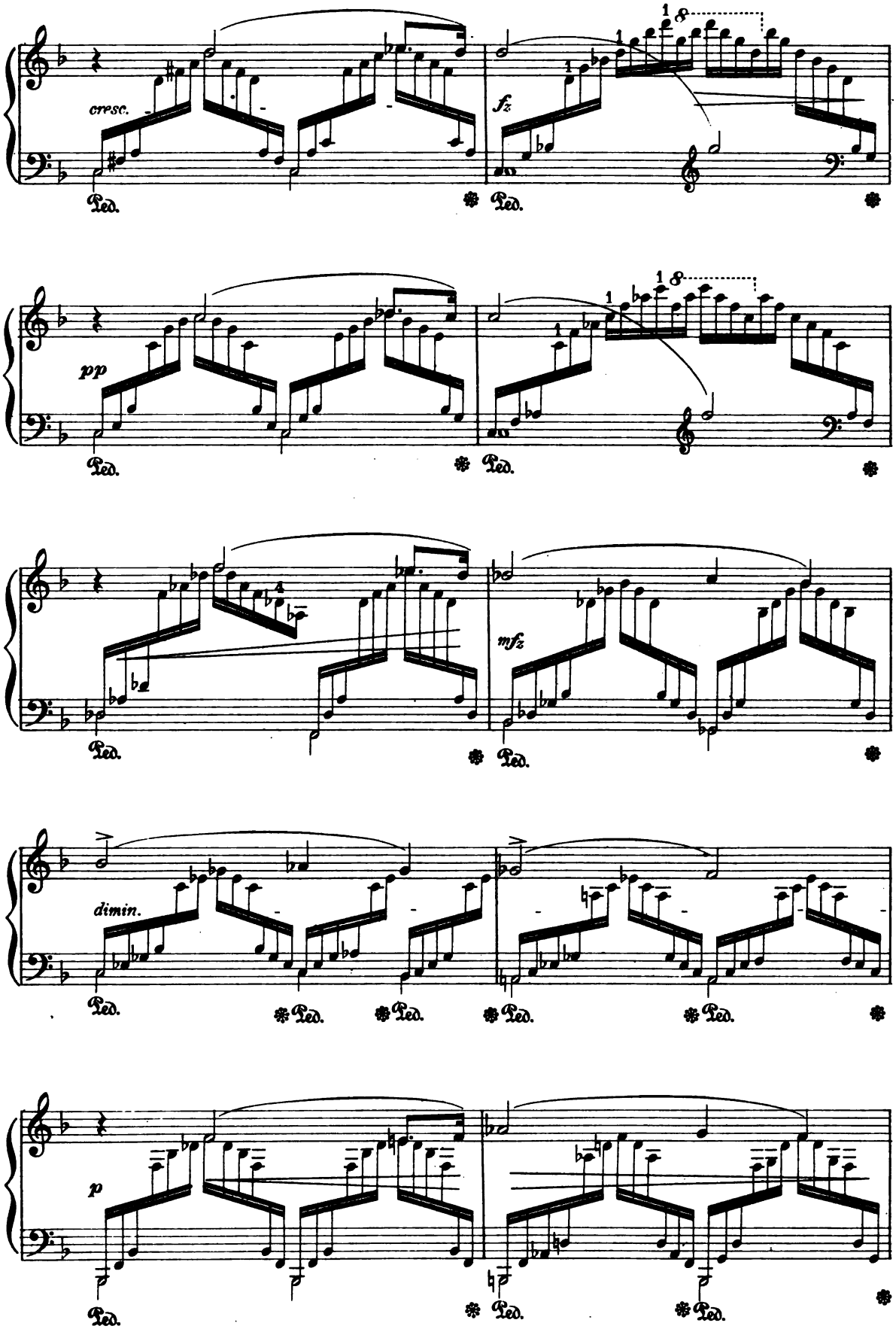
Edw. GRIEG, Op. 12. № 1.

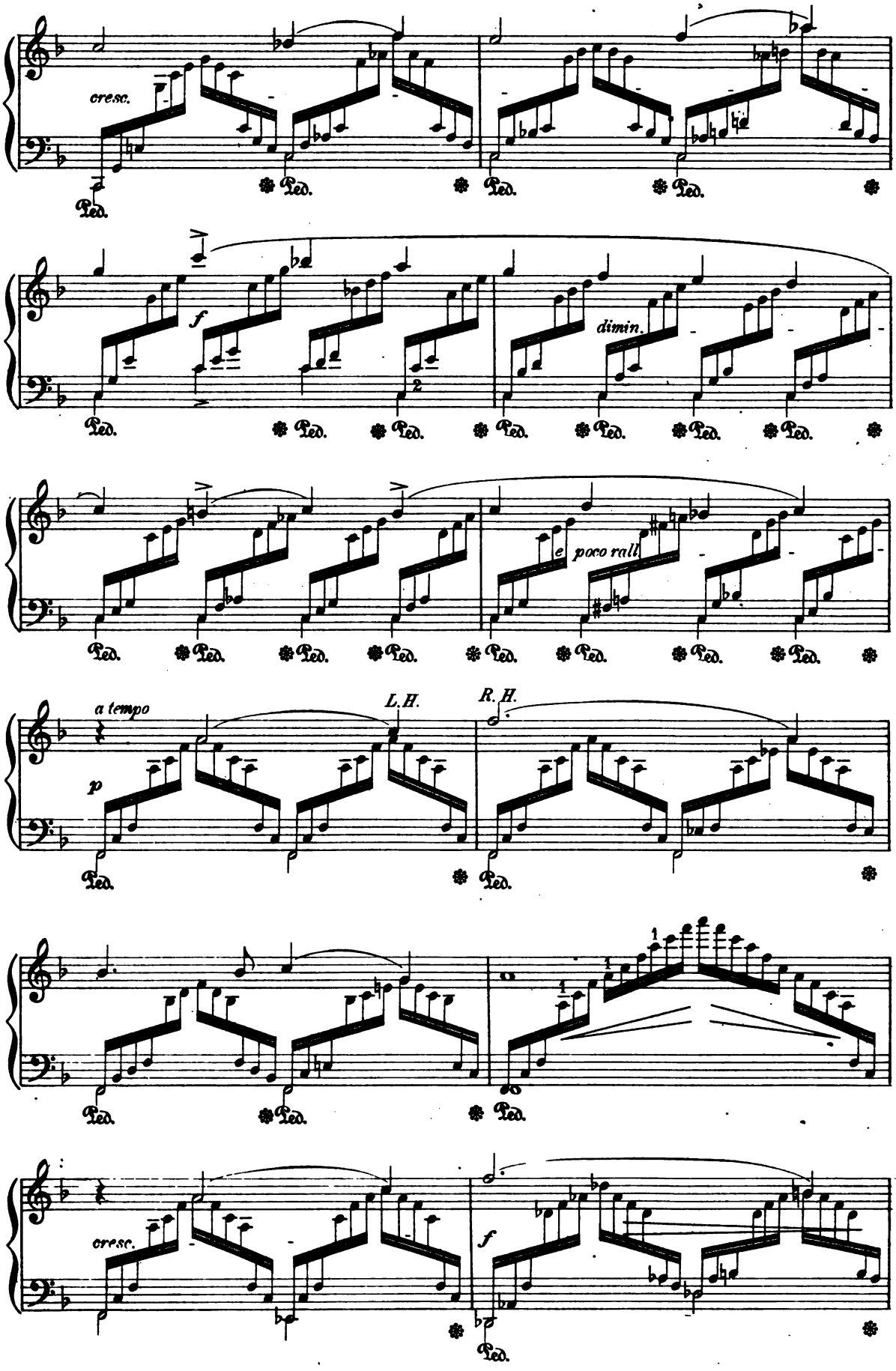


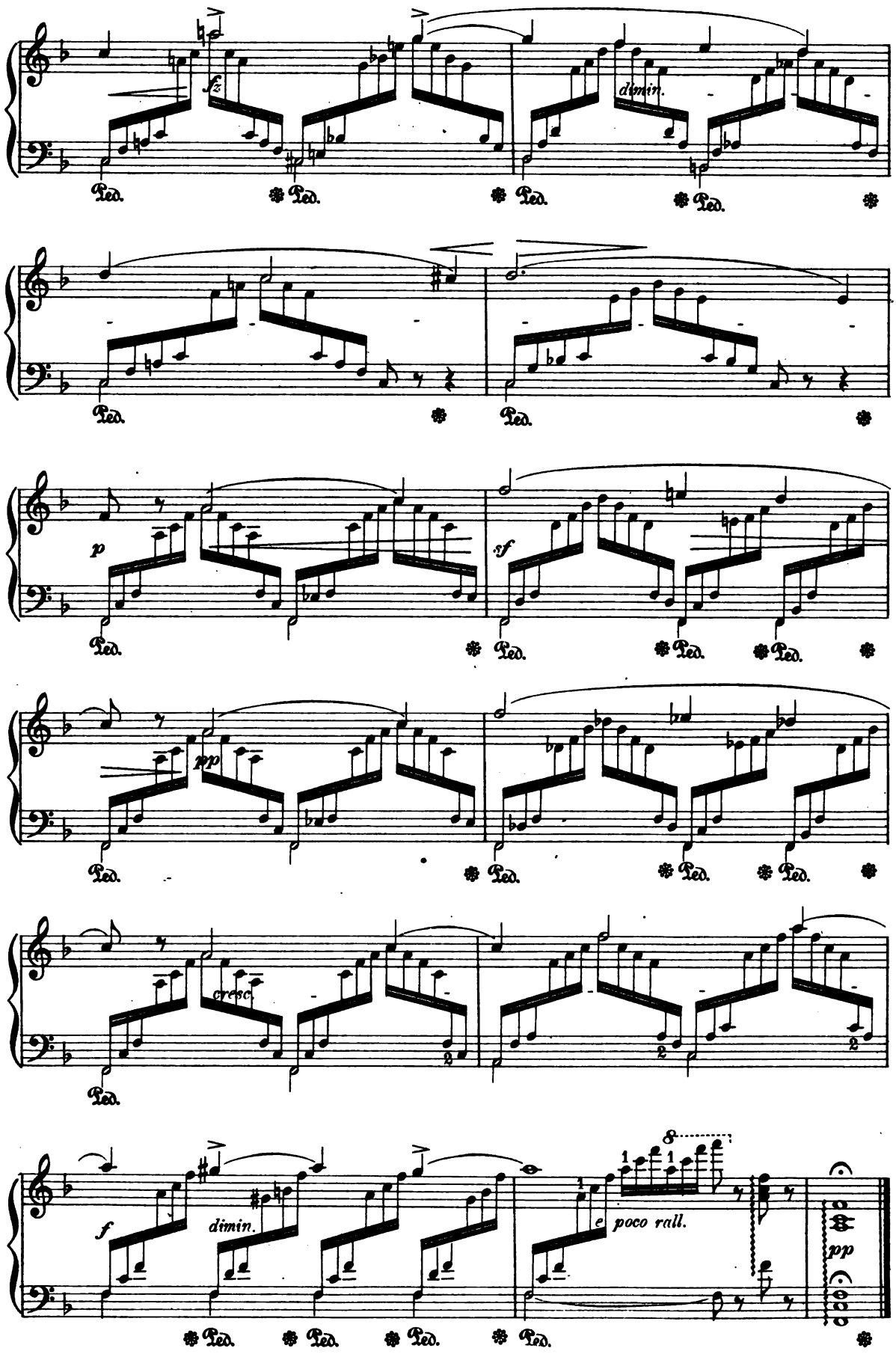
Albumleaf.

FR. GRÜTZMACHER, Op. 66.




cresc.
fz
pp
mfz
dimin.
p
Ped.

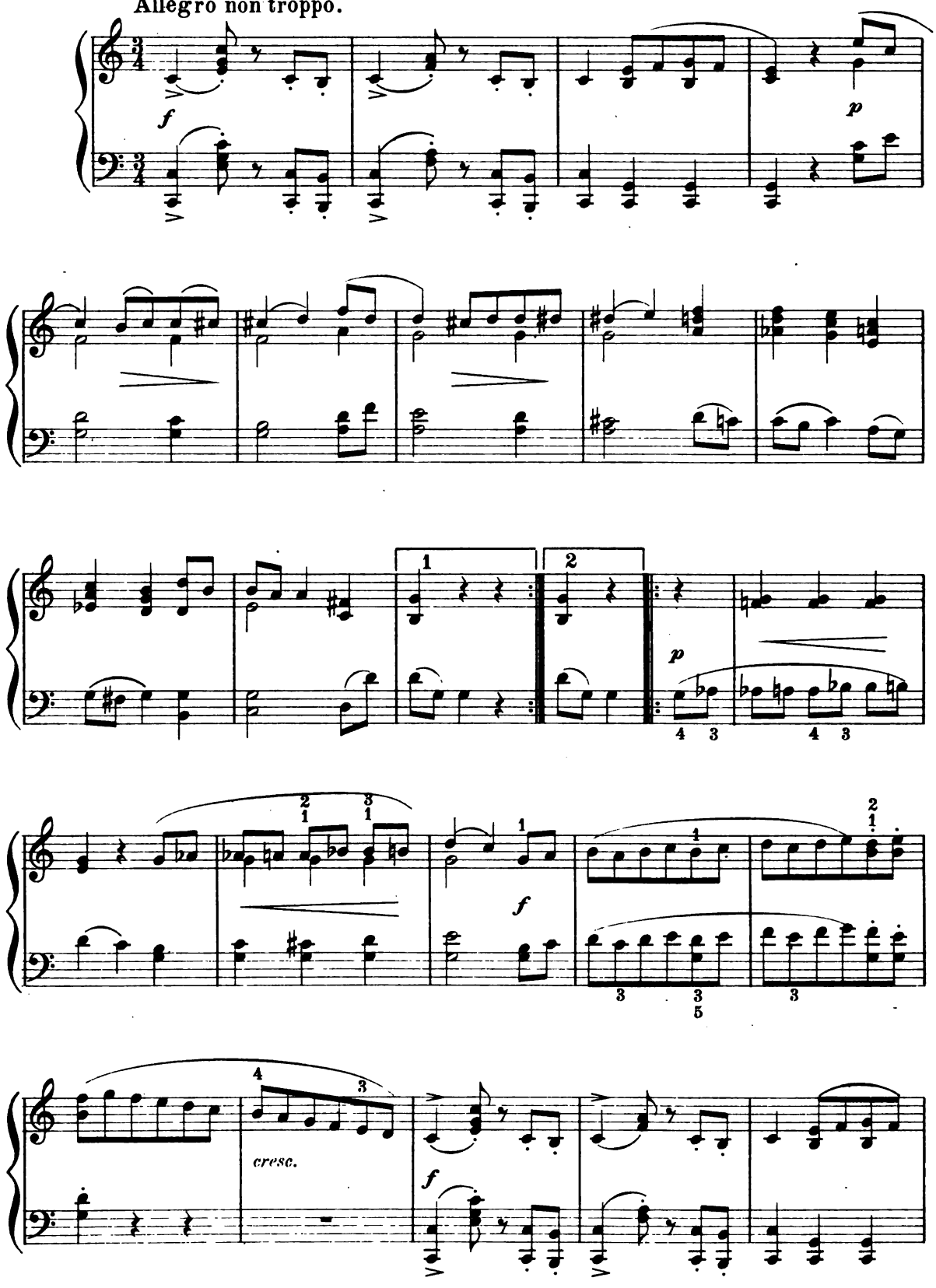

cresc.
Ped.
f
dimin.
e poco rall.
a tempo
L.H.
R.H.
p
cresc.
f

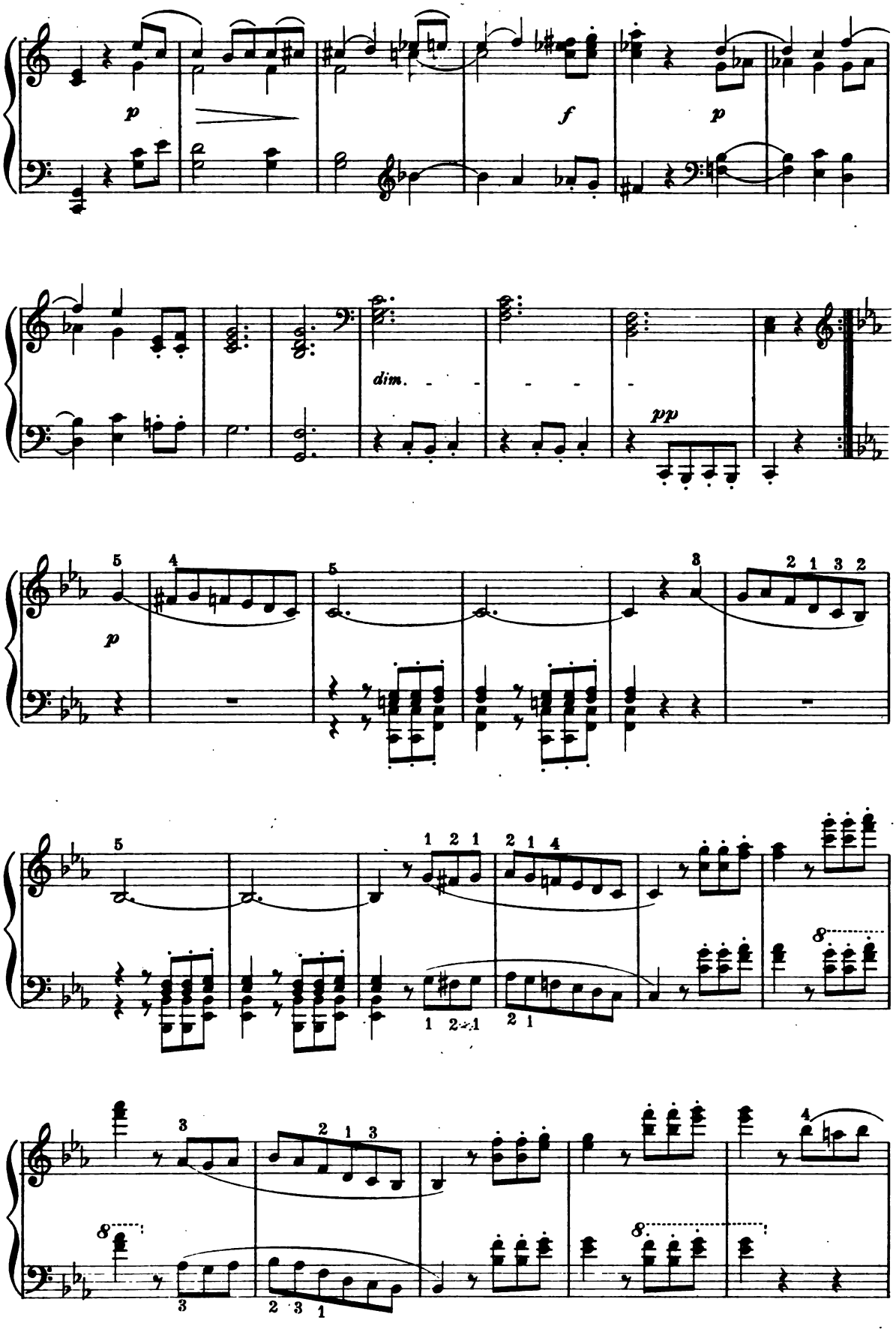

fz
dimin.
Ped.
p
sf
pp
cresc.
f
dimin.
poco rall.
pp

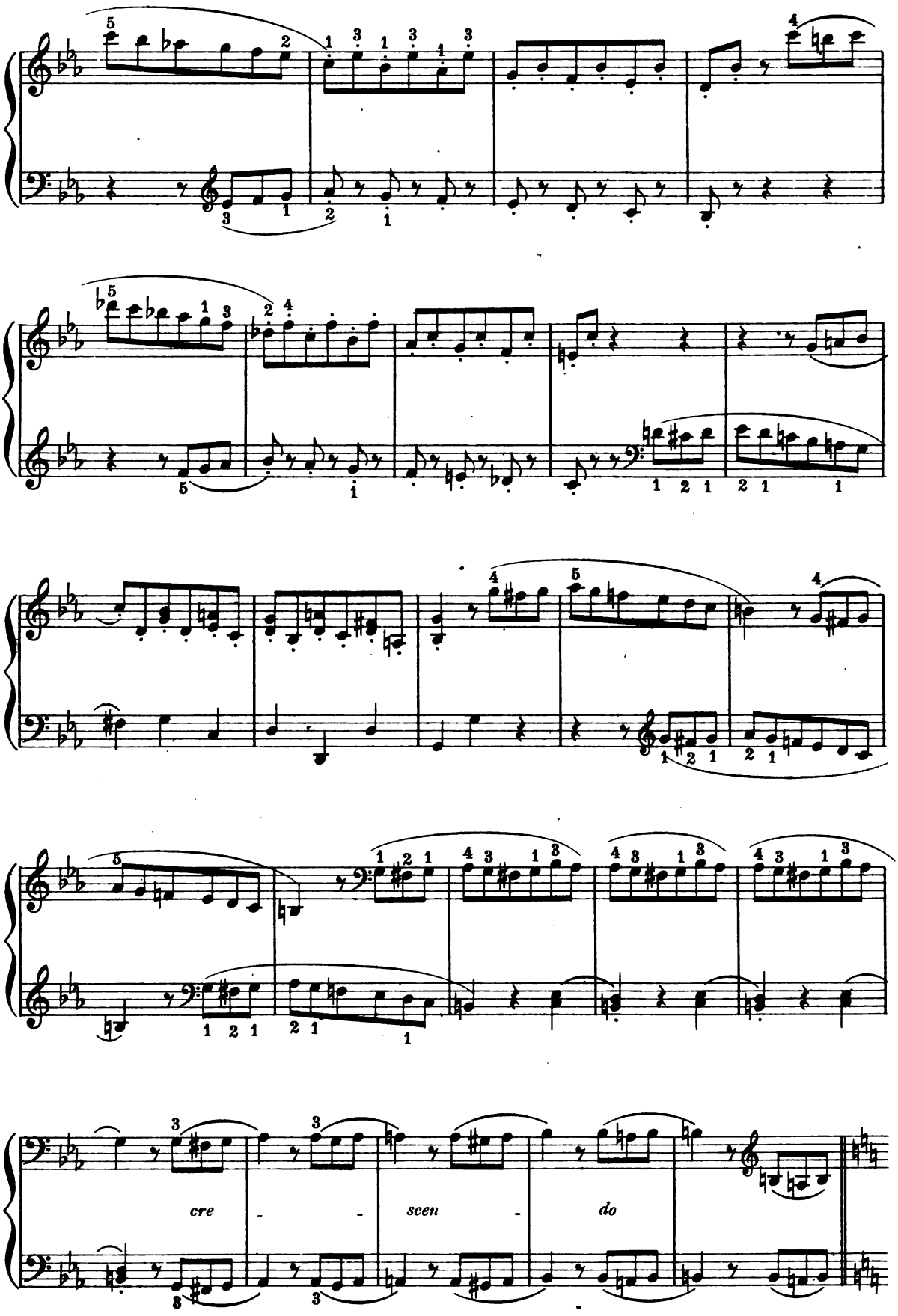
Intermezzo.

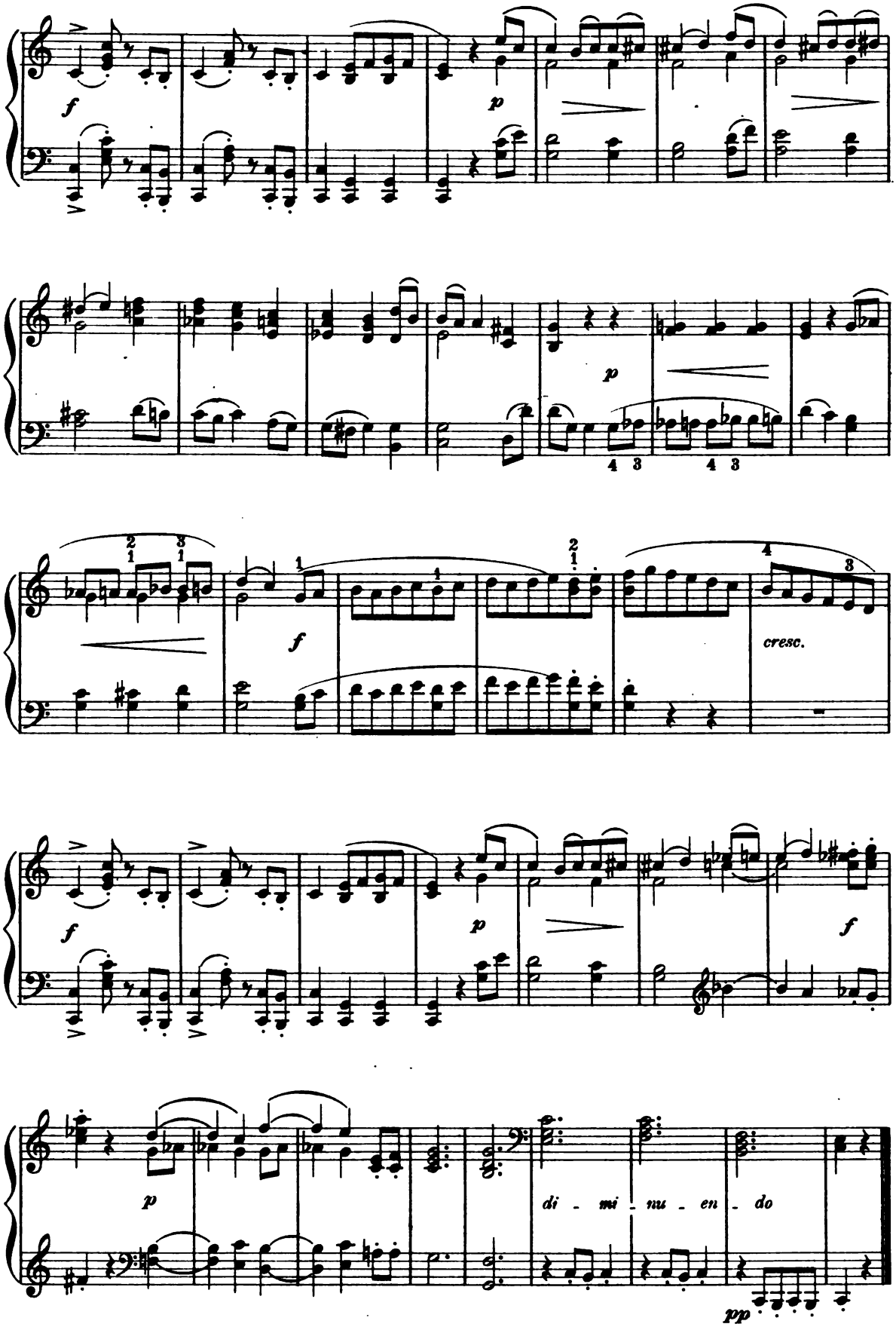
J. HAYDN.
arranged by Isidor Seiss.

Allegro non troppo.



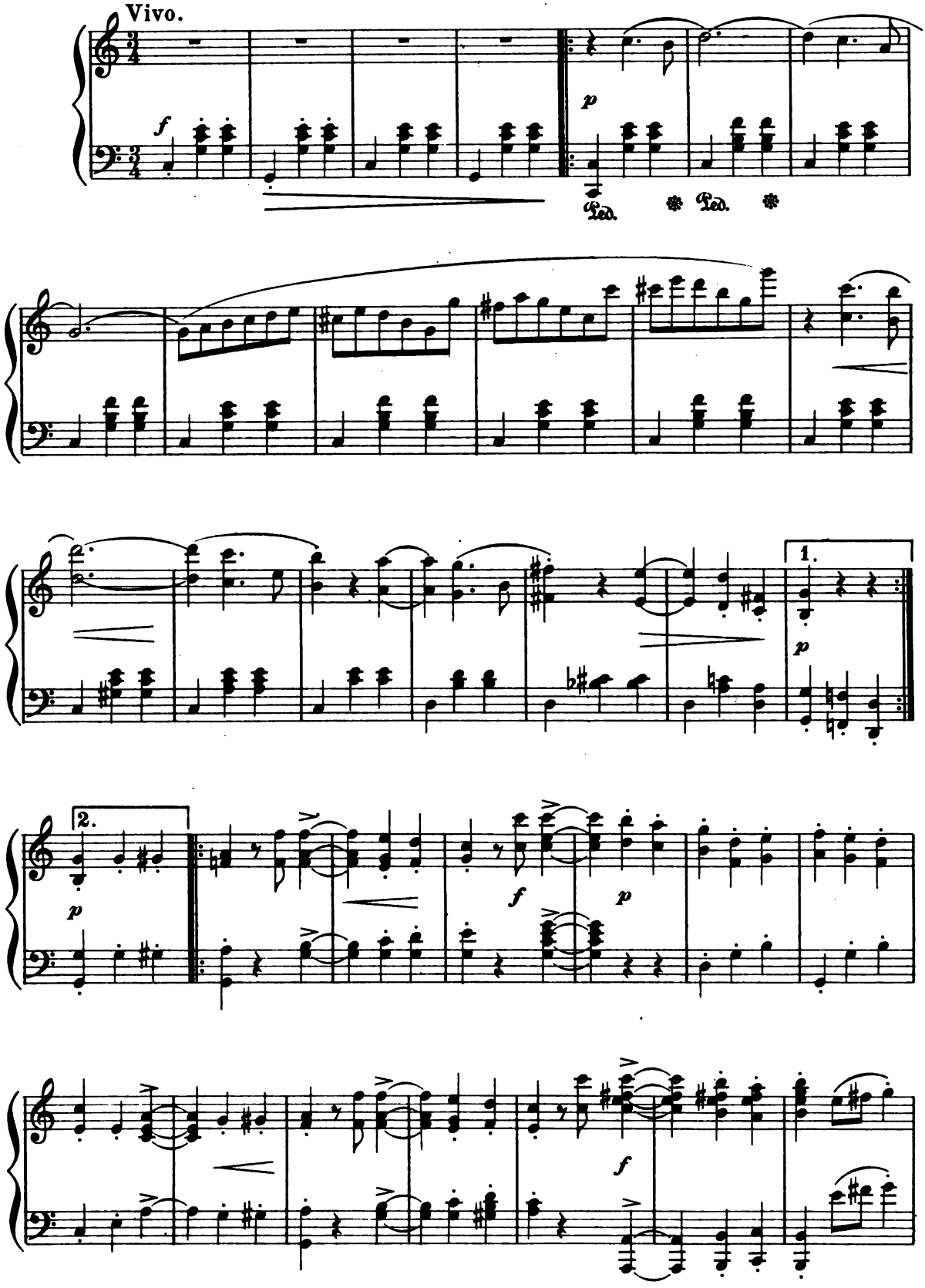

p
f
p
dim.
pp
p

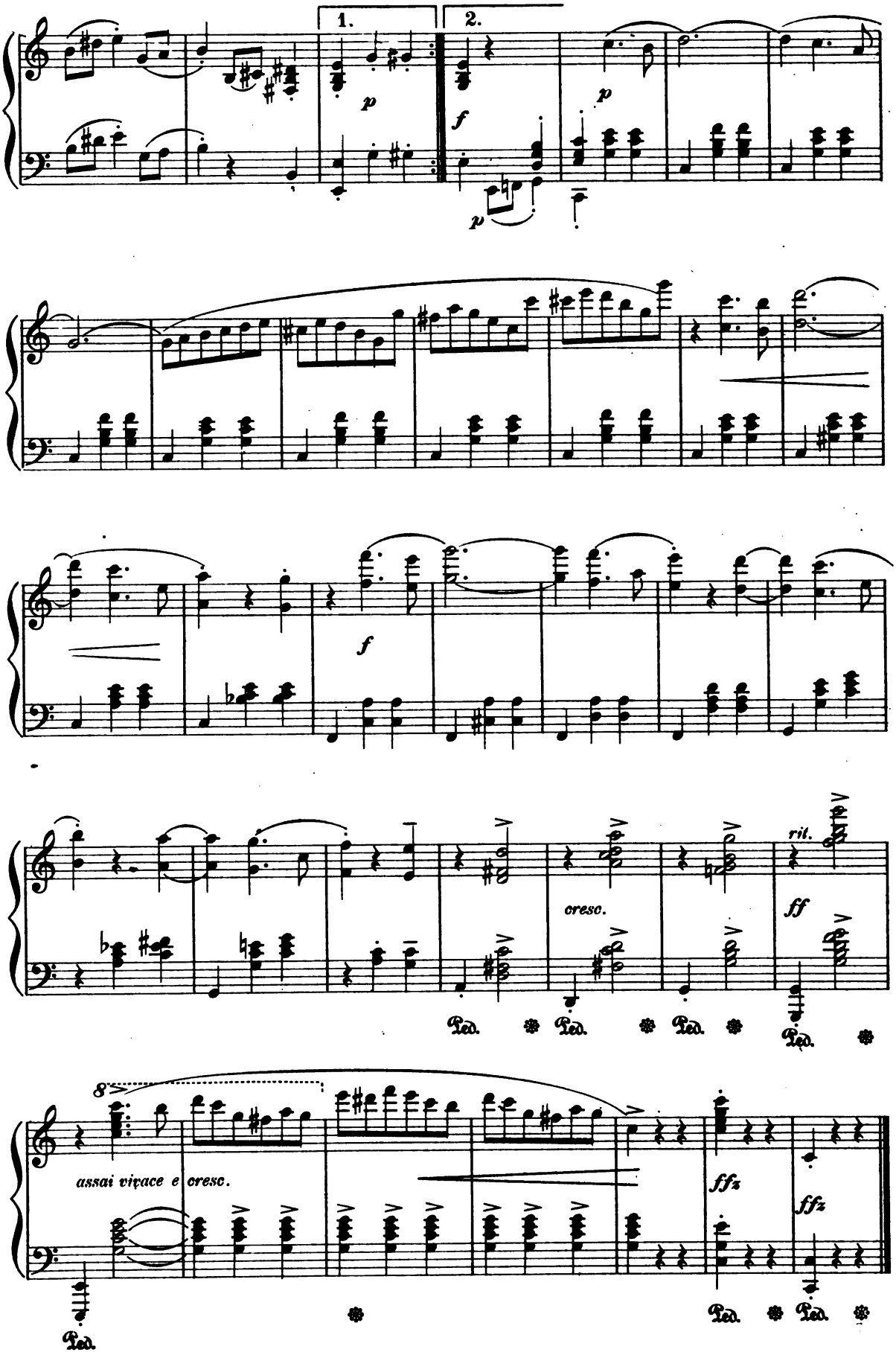

cre - - scen - do


f
p
p
f
cresc.
f
p
f
p
di - mi - nu - en - do
pp

Valse Pittoresque.

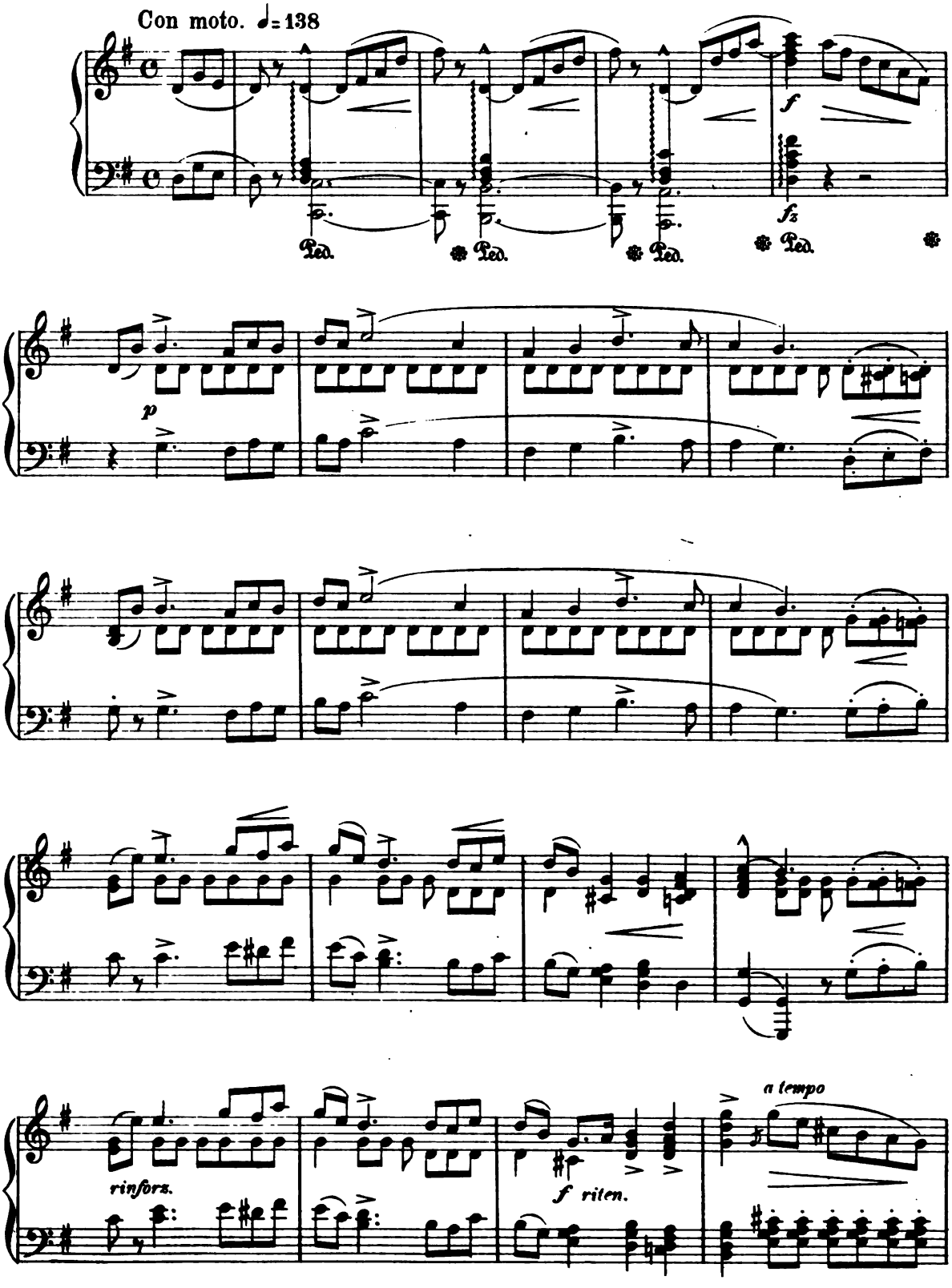
H. REINHOLD, Op. 50. No 1.

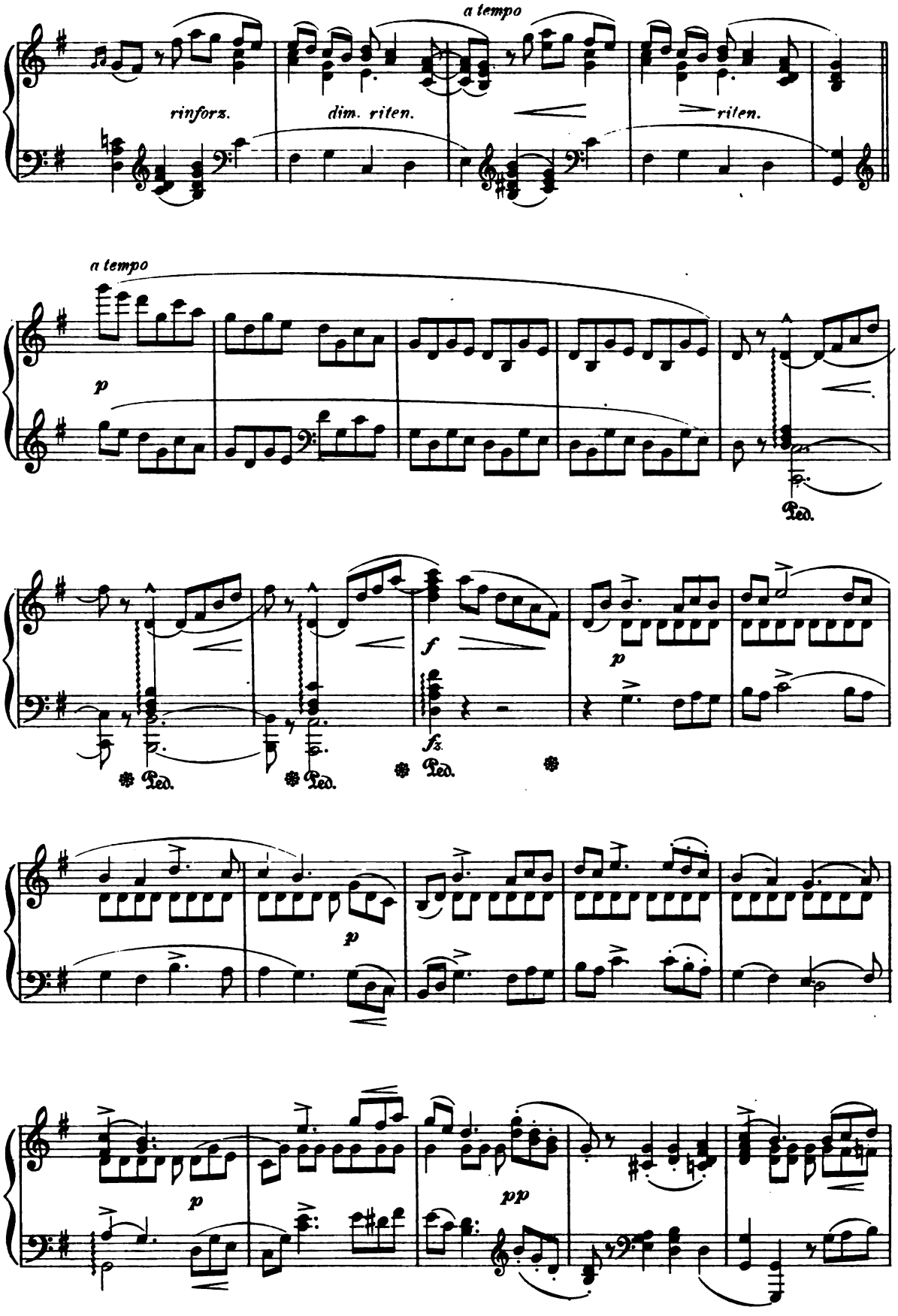


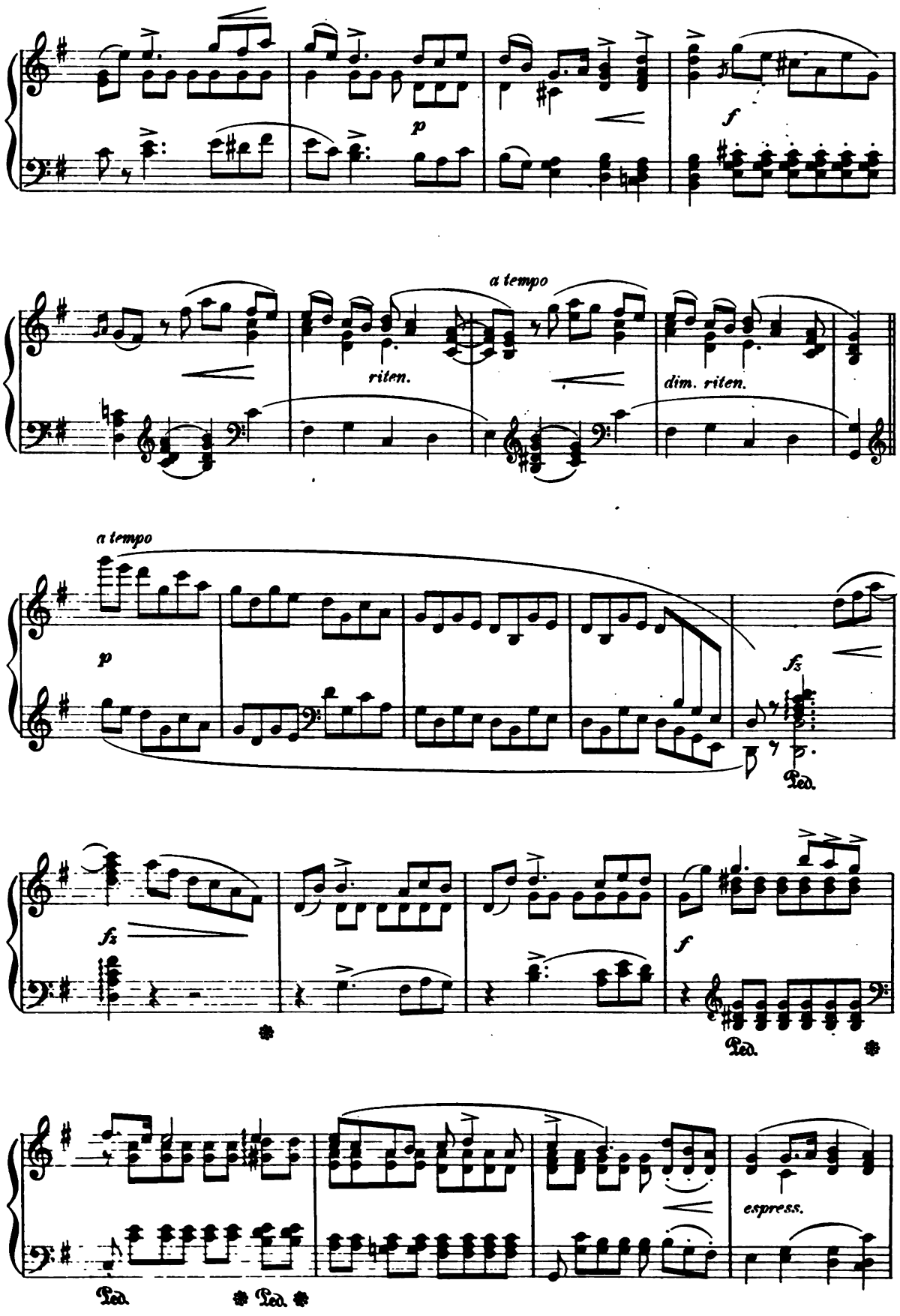

1.
2.
p
f
p
p
f
cresc.
rit.
ff
Ped.
8
assai vivace e cresc.
ffz
ffz
Ped.

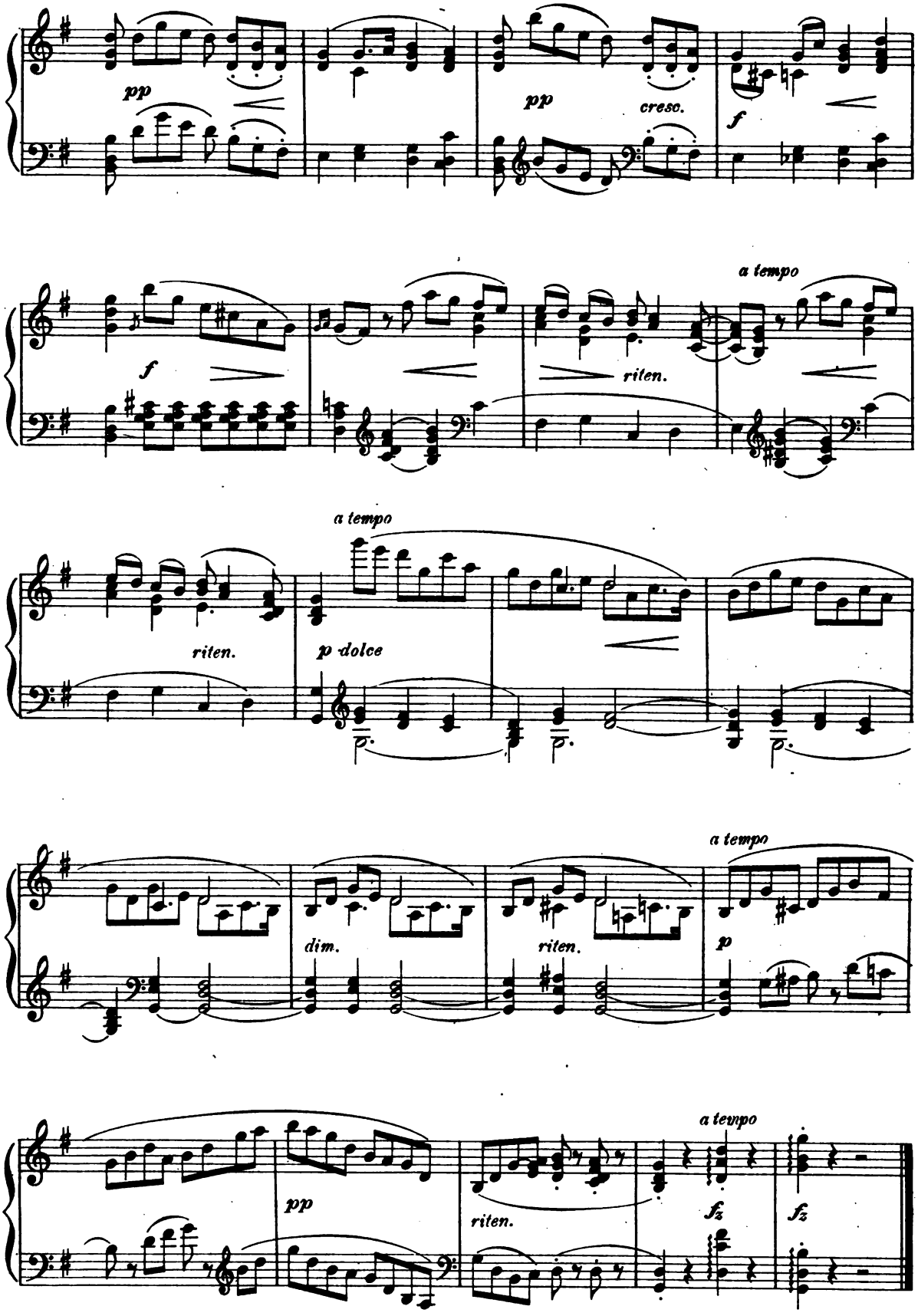
Promenade d'un Solitaire.

STEPHEN HELLER.



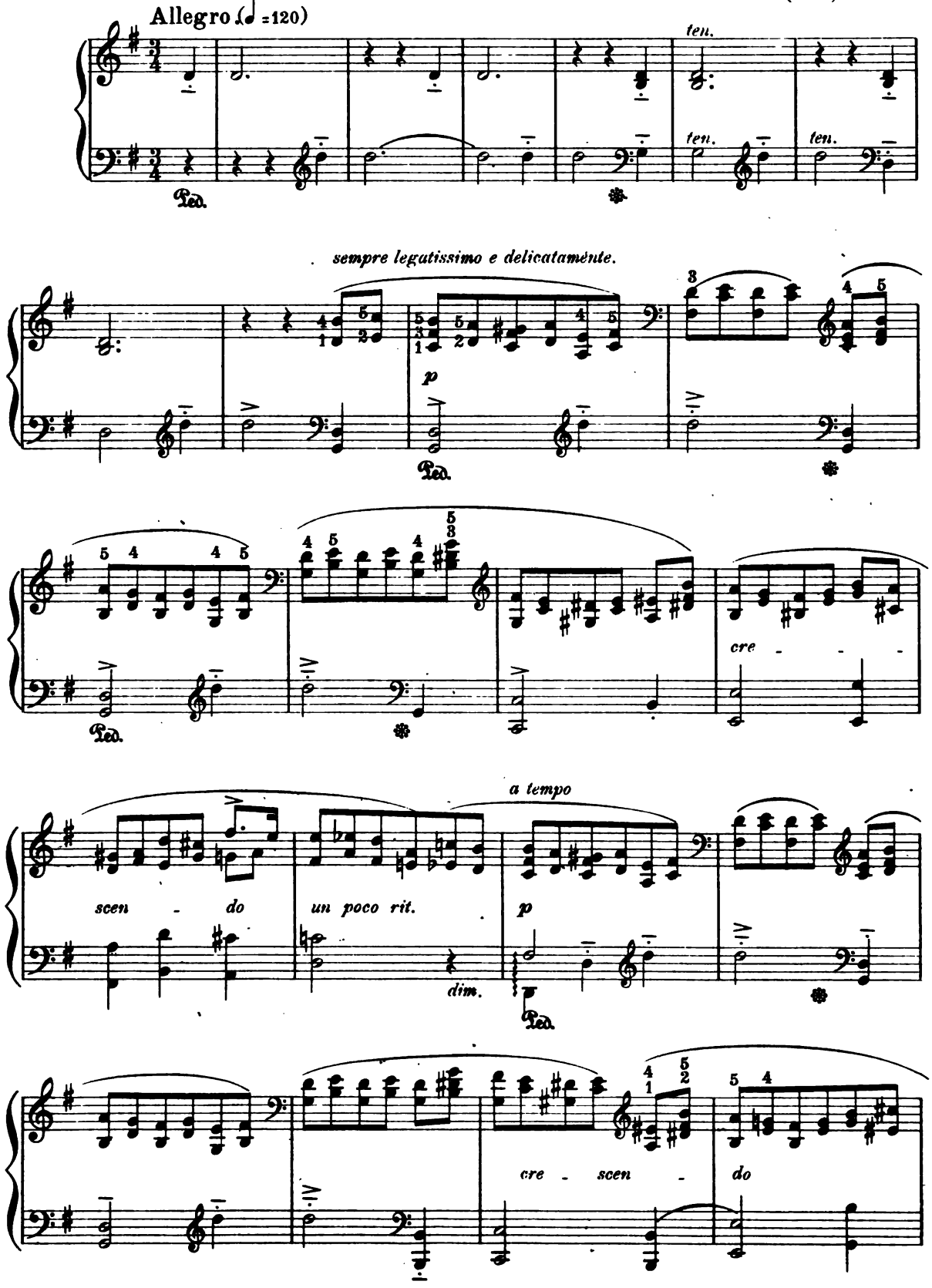

a tempo
rinforz.
dim. riten.
riten.
a tempo
p
Ped.
f
fz
Ped.
Ped.
Ped.
p
p
p
pp

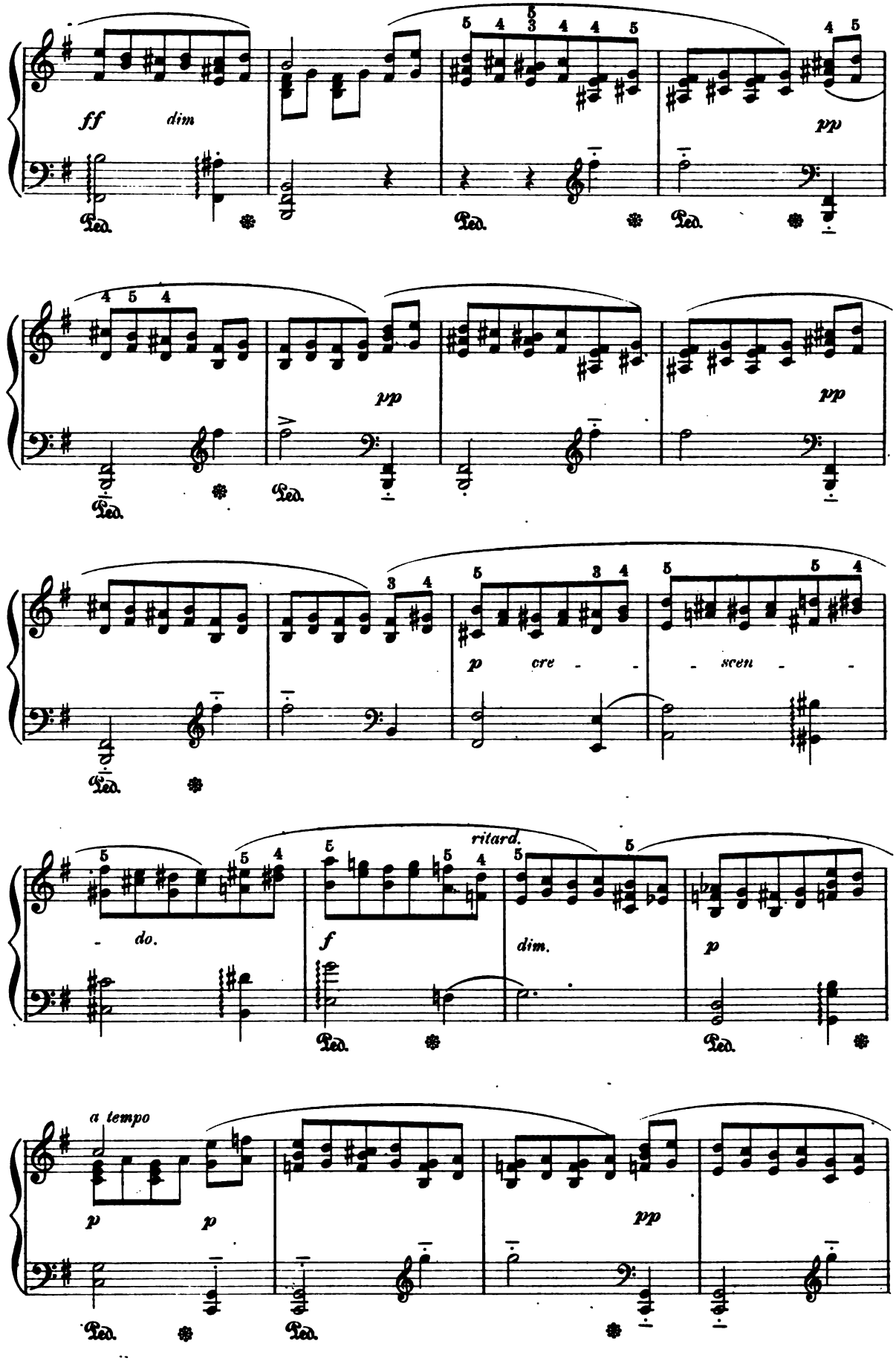

p
f
a tempo
riten.
dim. riten.
a tempo
p
fz
Ped.
fz
f
Ped.
Ped.
Ped.
espress.

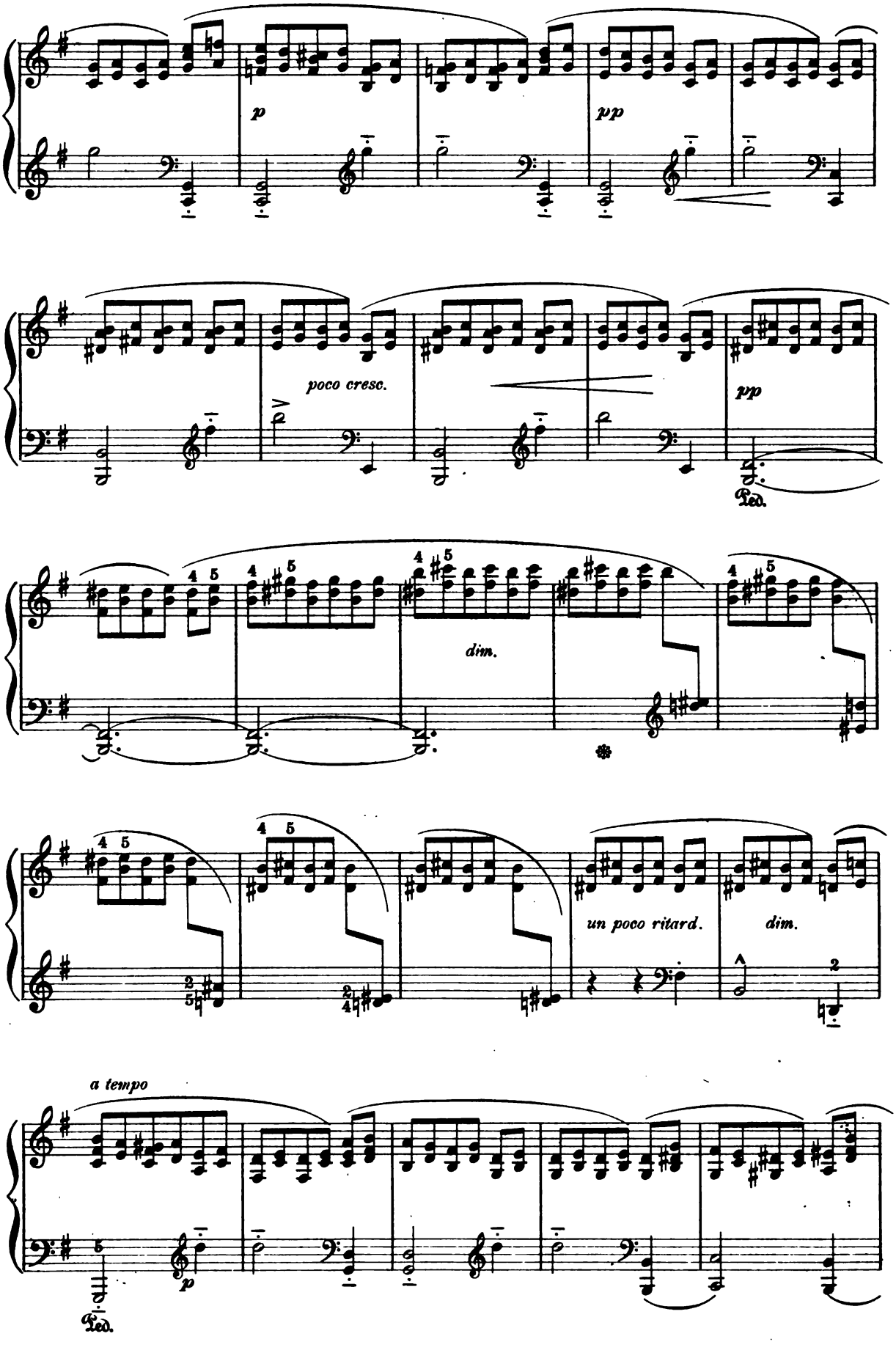

pp
pp
creso.
f
f
riten.
a tempo
riten.
a tempo
p dolce
dim.
riten.
a tempo
p
pp
riten.
a tempo
fz
fz

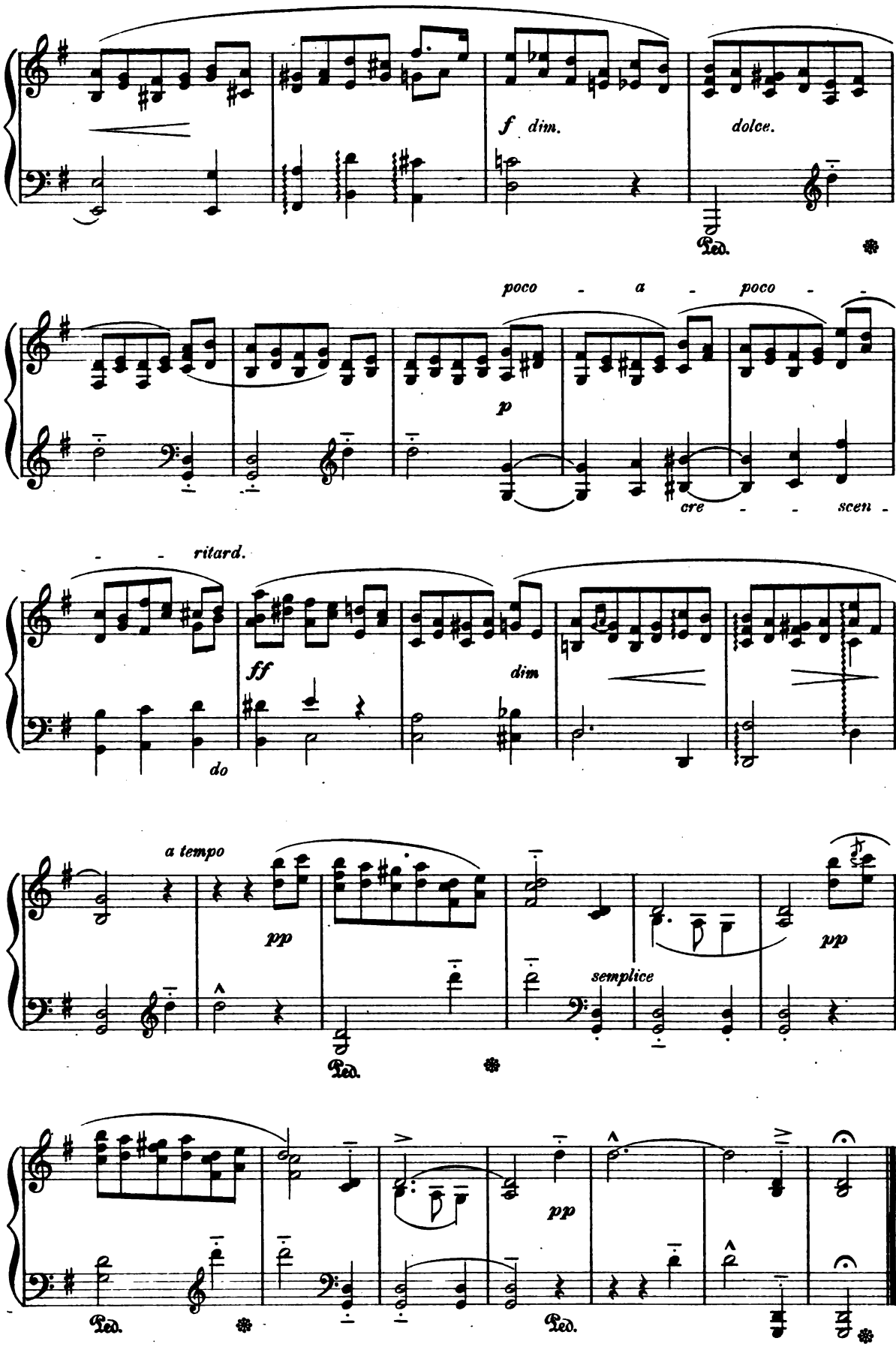
Pastorale.

FRANZ BENDEL.
(1833)




ff
dim
pp
pp
pp
p
cre - - scen - - do.
f
ritard.
dim.
p
a tempo
p
p
pp

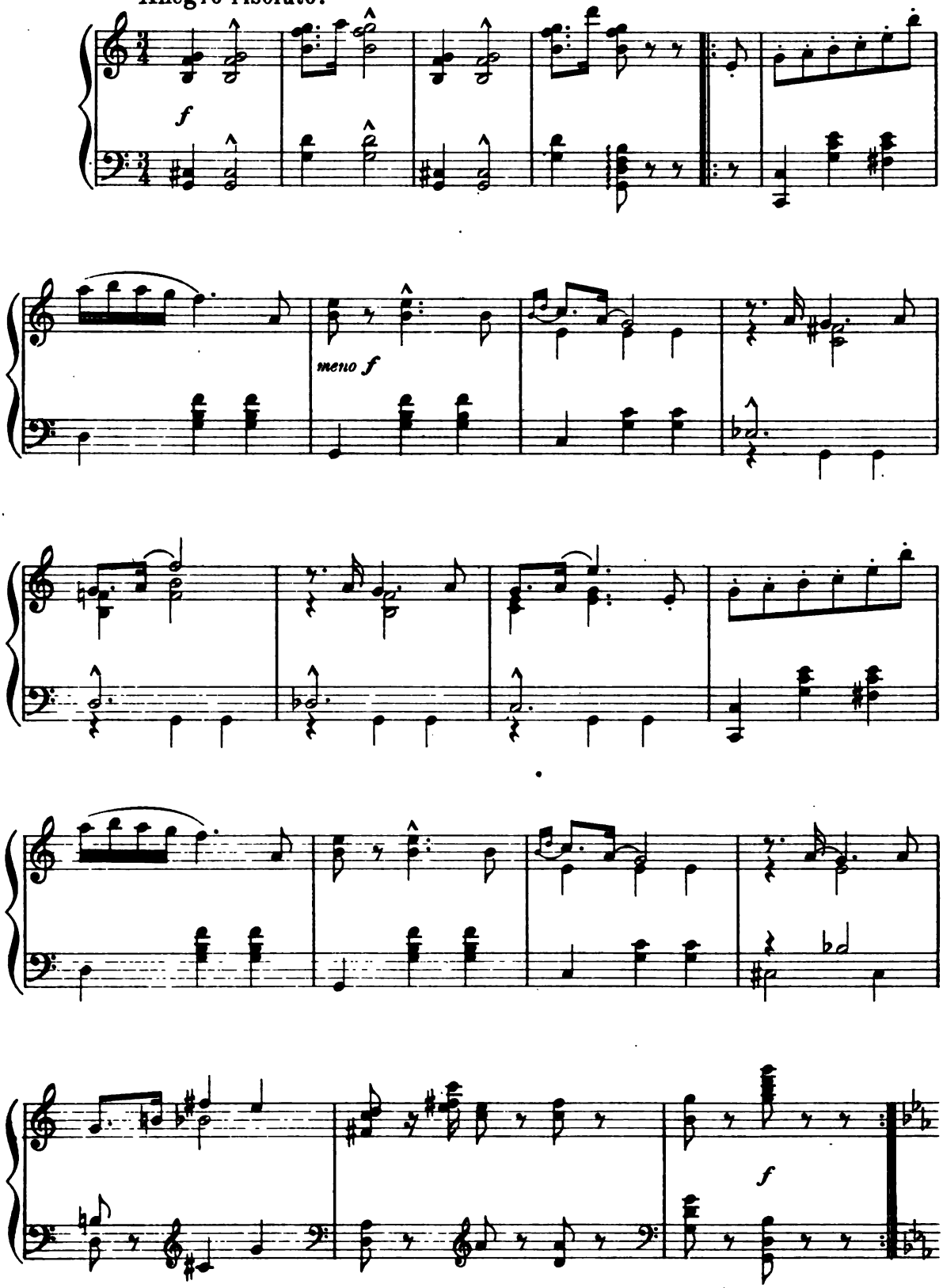

p
pp
poco cresc.
pp
Ped.
dim.
un poco ritard.
dim.
a tempo
p
Ped.

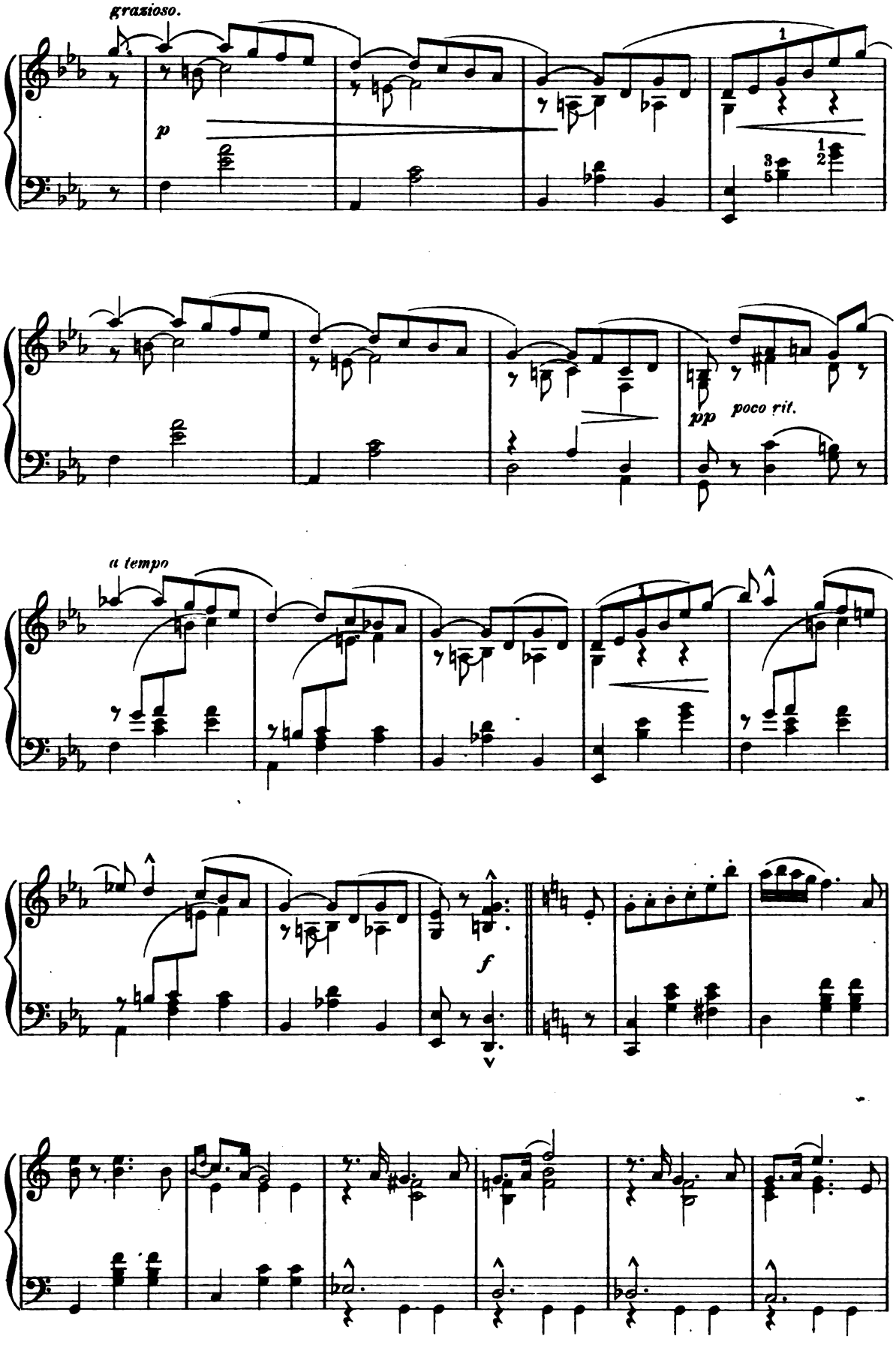

f dim.
dolce.
Ped.
poco - a - poco -
p
cre - - scen -
- - ritard.
ff
dim
do
a tempo
pp
semplice
pp
Ped.
pp
Ped.
Ped.

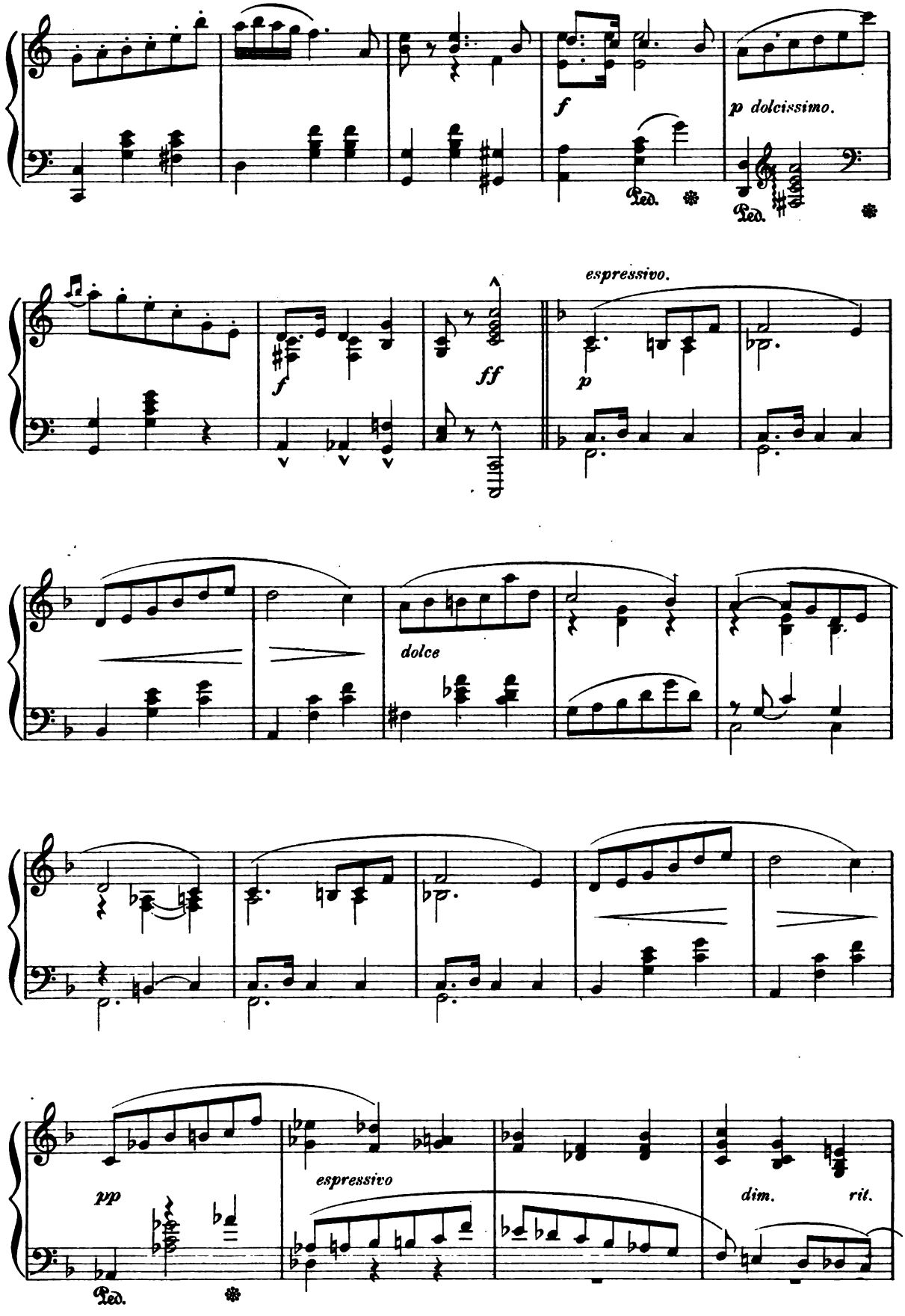
Petite Mazurka.

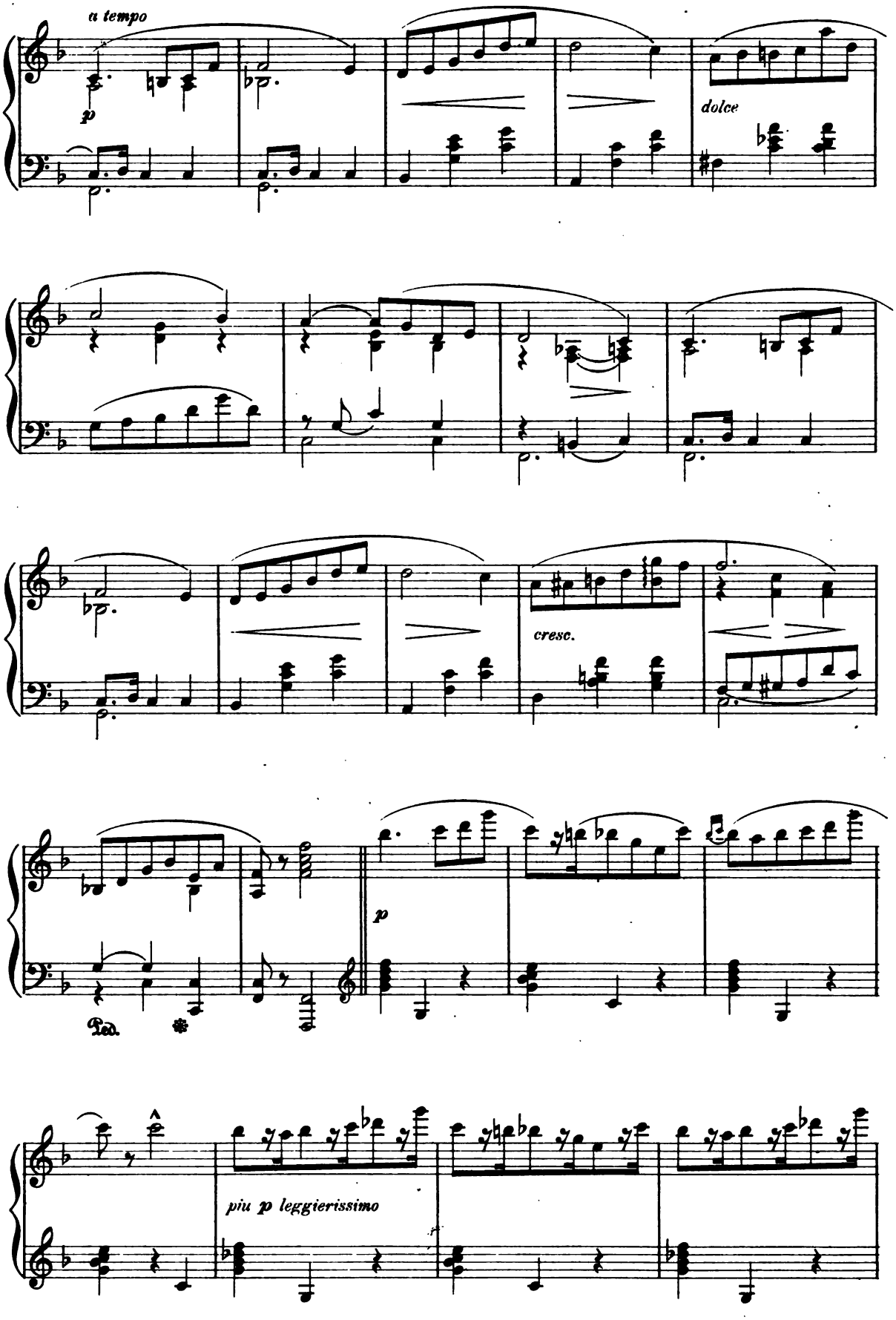
W. SAPELLNIKOFF, Op. 2.

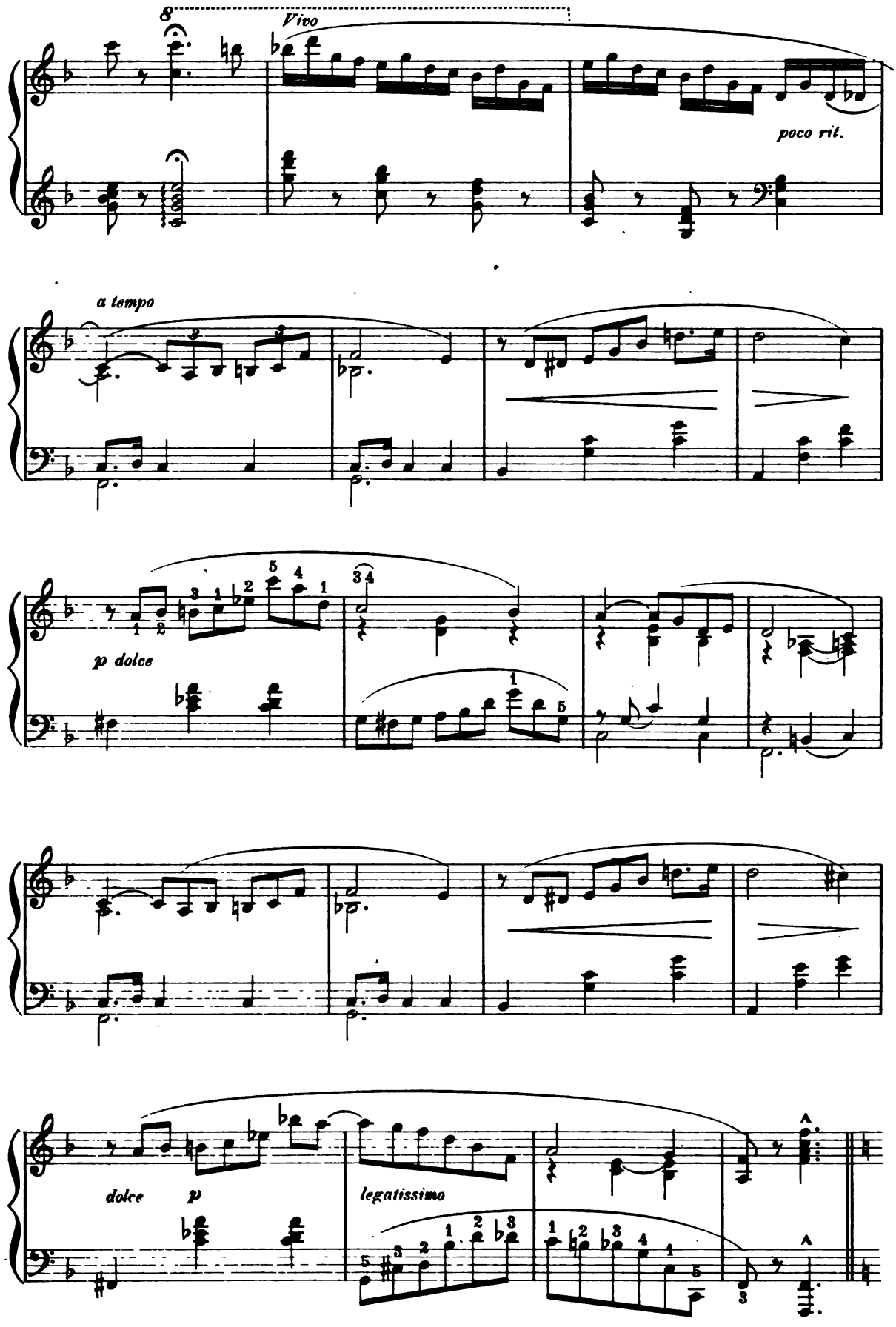
Allegro risoluto.

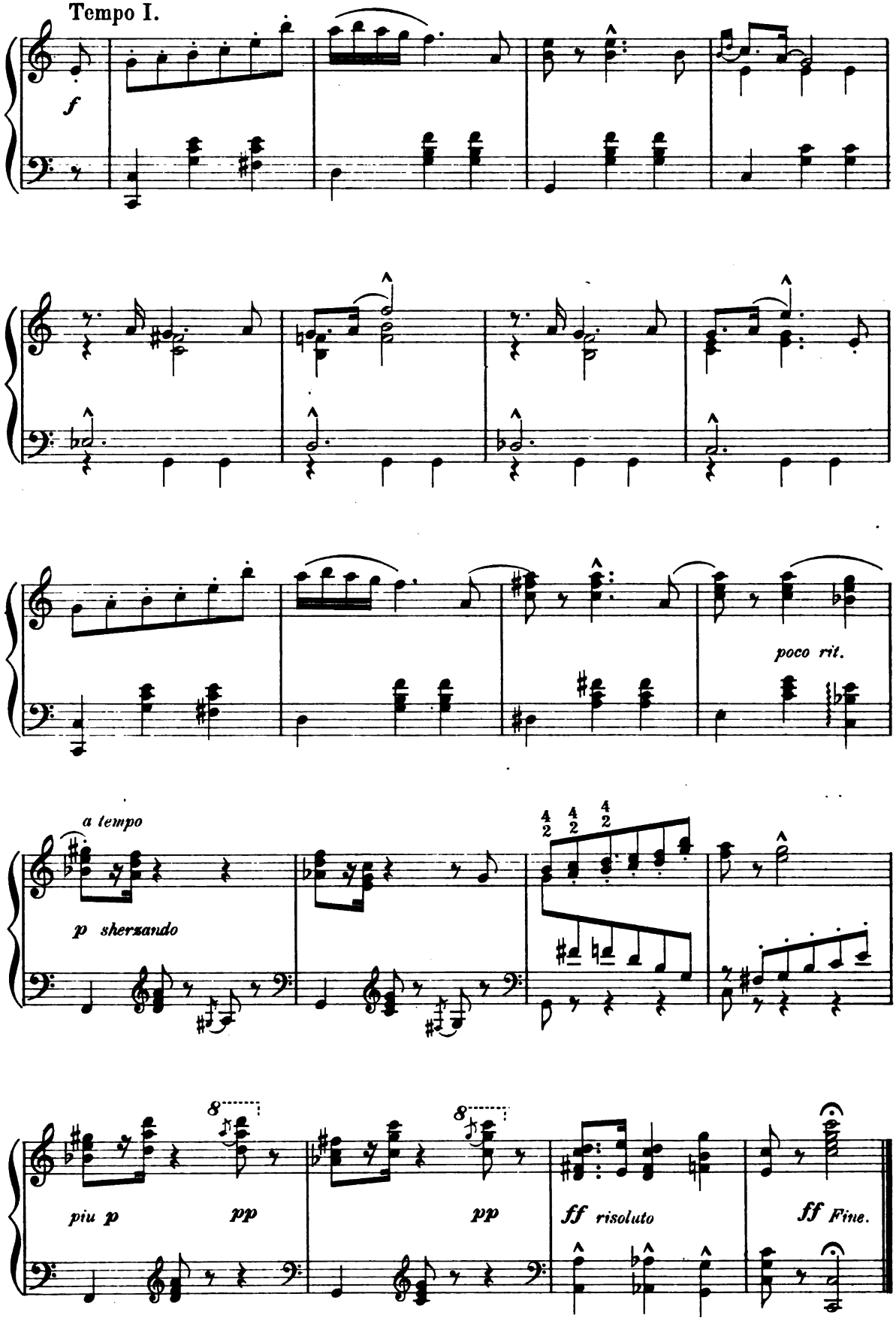



grazioso.
p
pp
poco rit.
a tempo
f


f
Ped.
p dolcissimo.
Ped.
espressivo.
f
ff
p
dolce
pp
Ped.
espressivo
dim.
rit.


a tempo
p
dolce
cresc.
p
Ped.
piu p leggierissimo


8
Vivo
poco rit.
a tempo
p dolce
dolce
p
legatissimo



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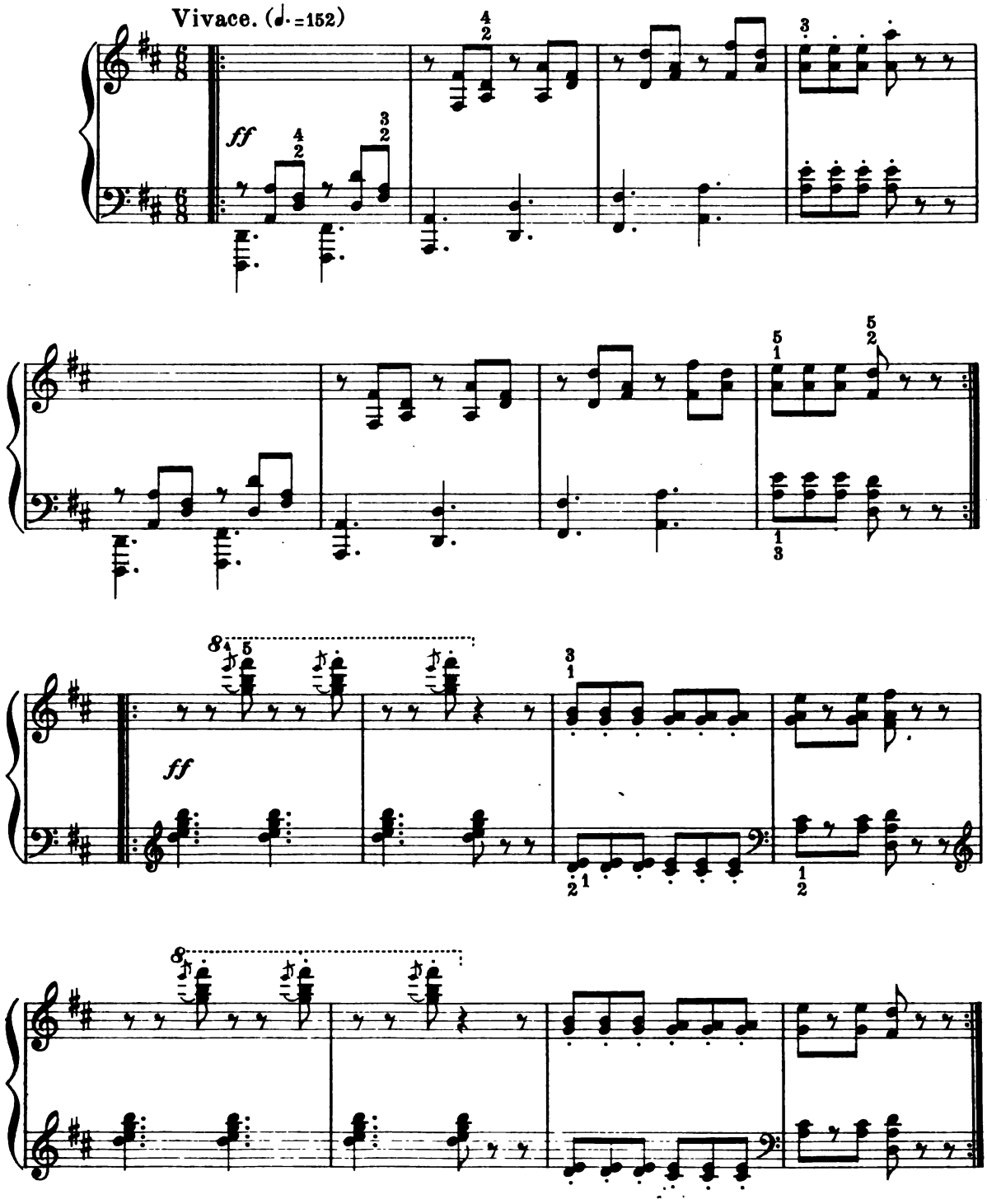
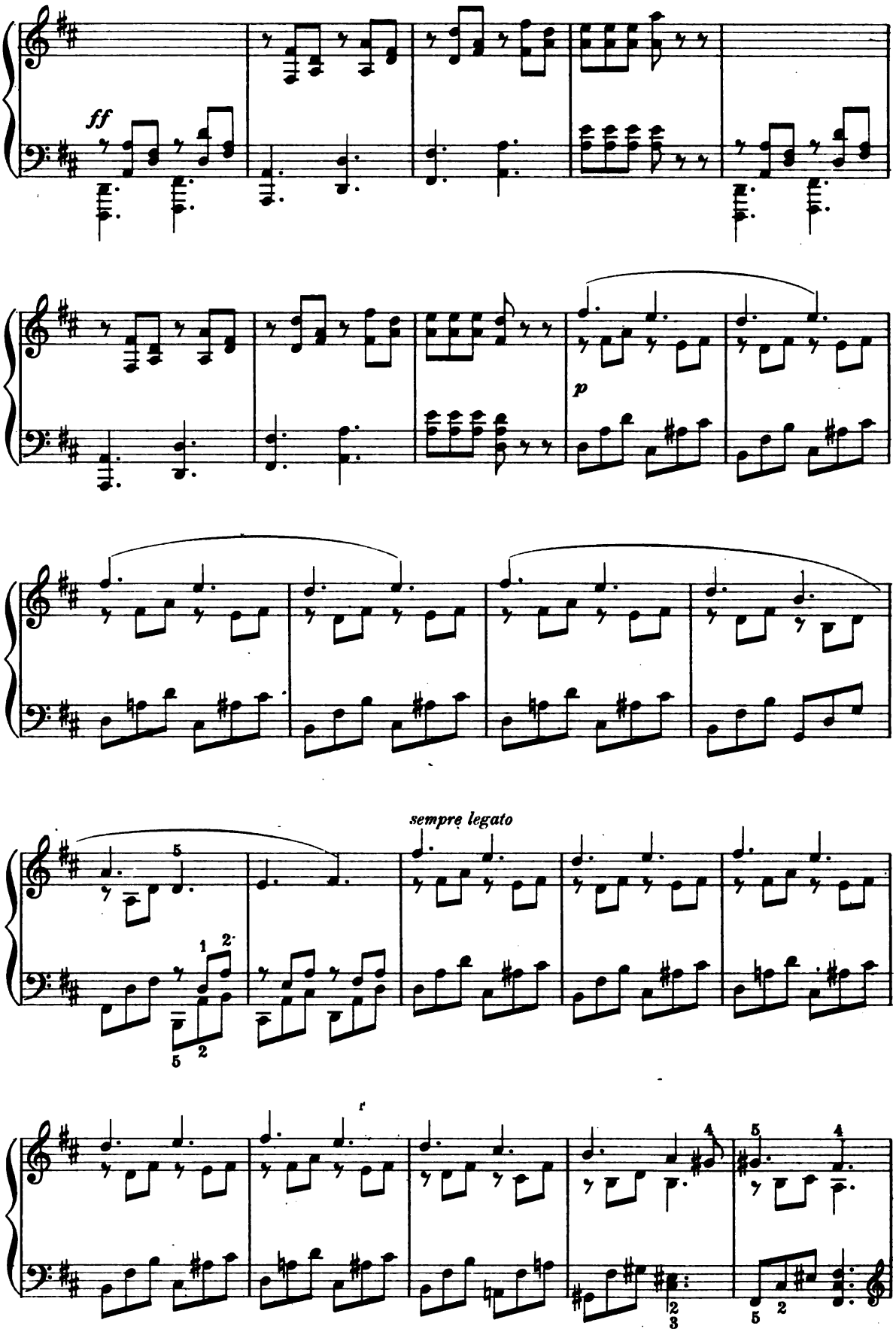
Postillon.

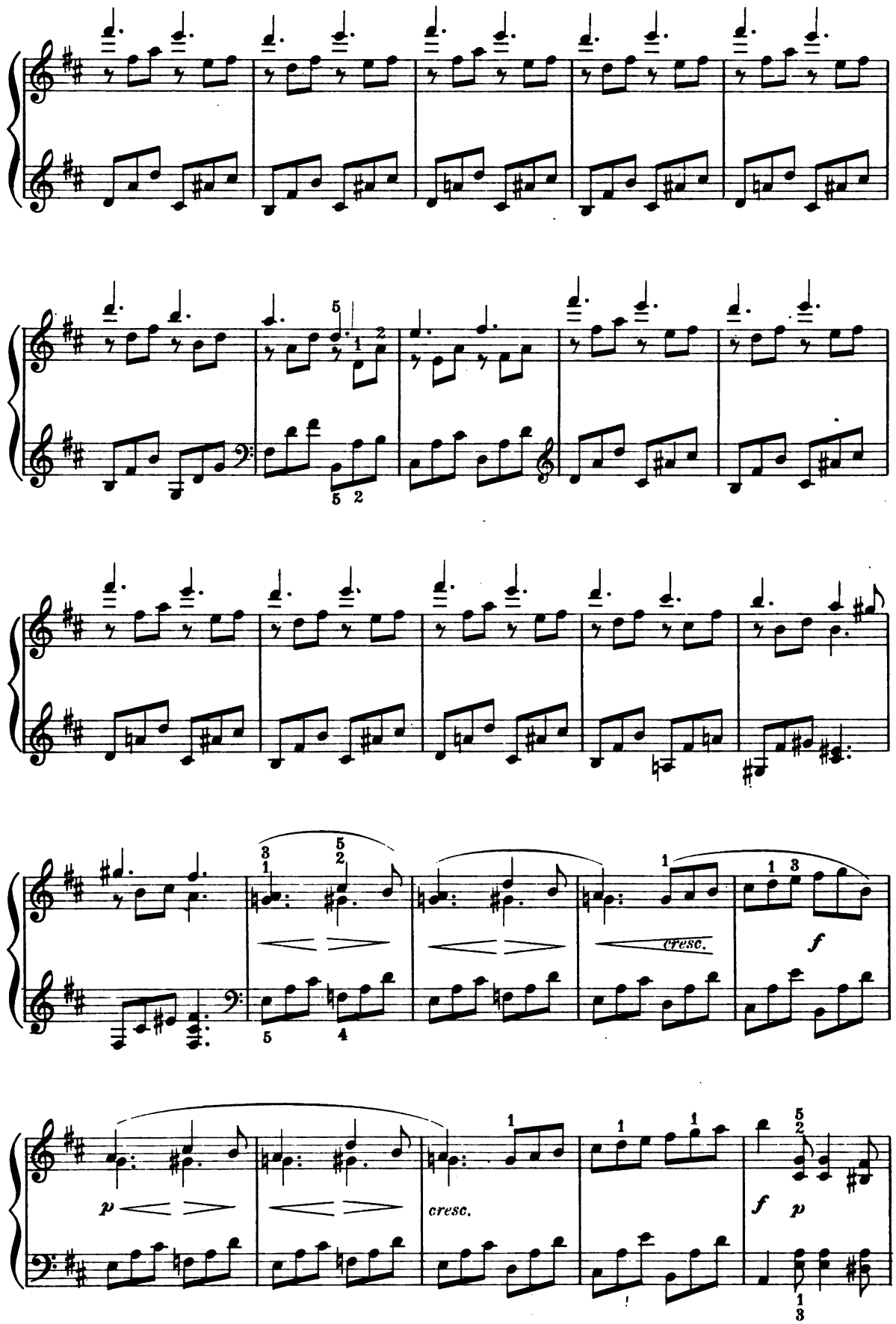
A cheval postillon!
En route, mon garçon.
La brise matinale est fraîche et parfumée.
Enfourche ton bidet
Et fais claquer ton fouet!
Les sansonnets joeux chantent sous la ramée.

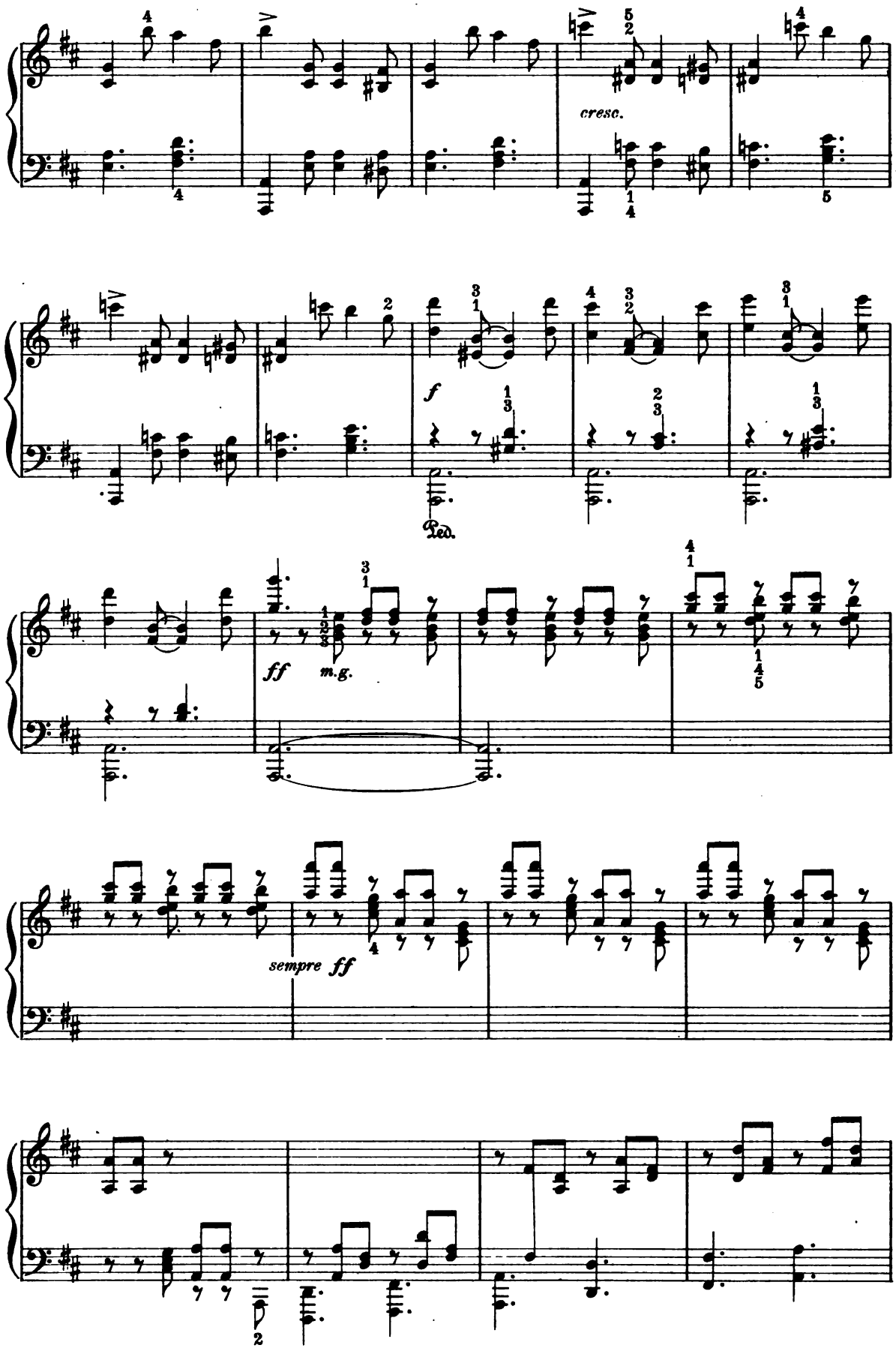
Au galop, au galop
Postillon; allons, hop!
Le soleil resplendit sur la plaine embaumée.
Va, ne t'arrête pas;
Va, l'on m'attend là-bas;
Va, plus vite, en avant! Va vers ma bien-aimée.

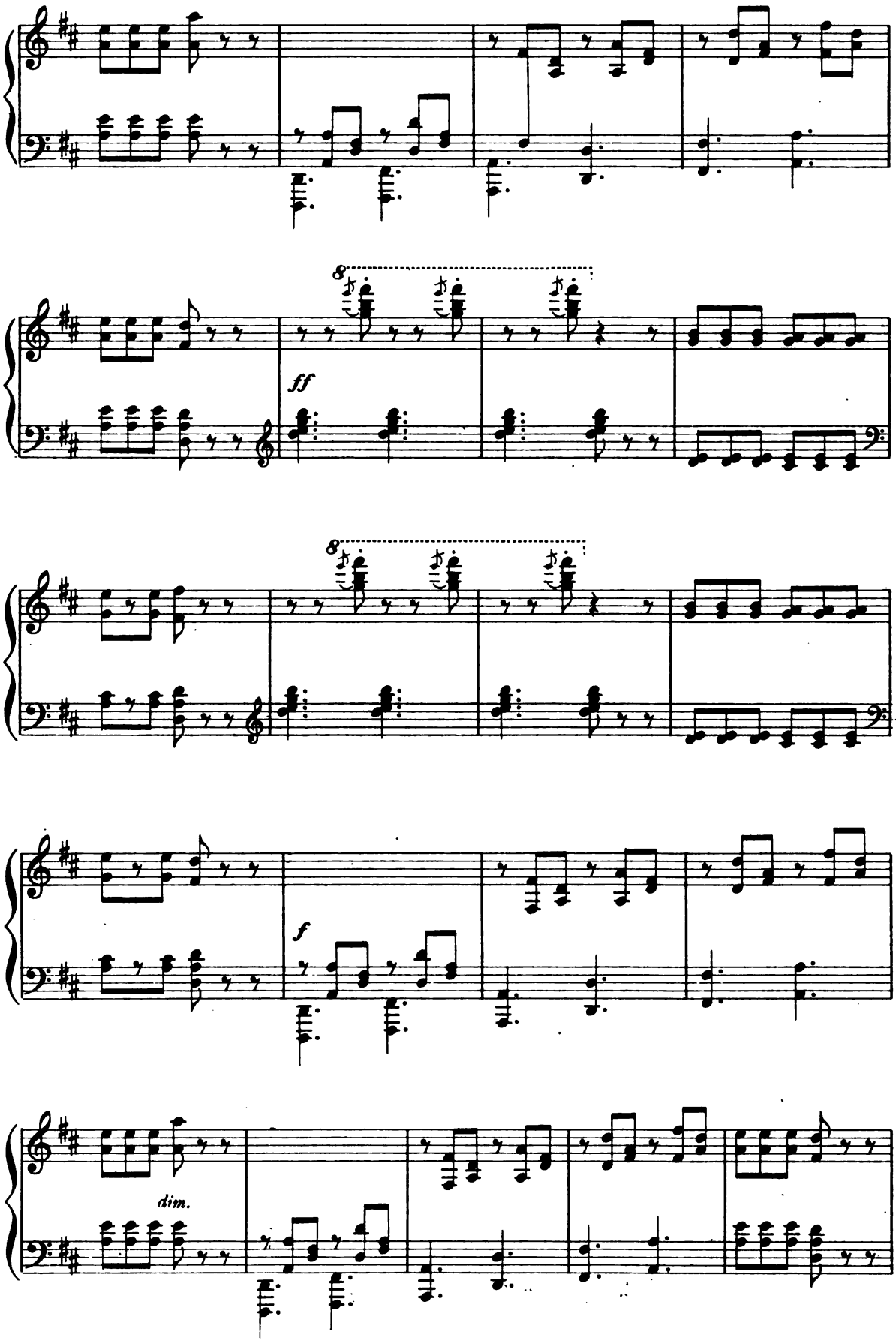
B. GODARD, Op. 55. N°1.

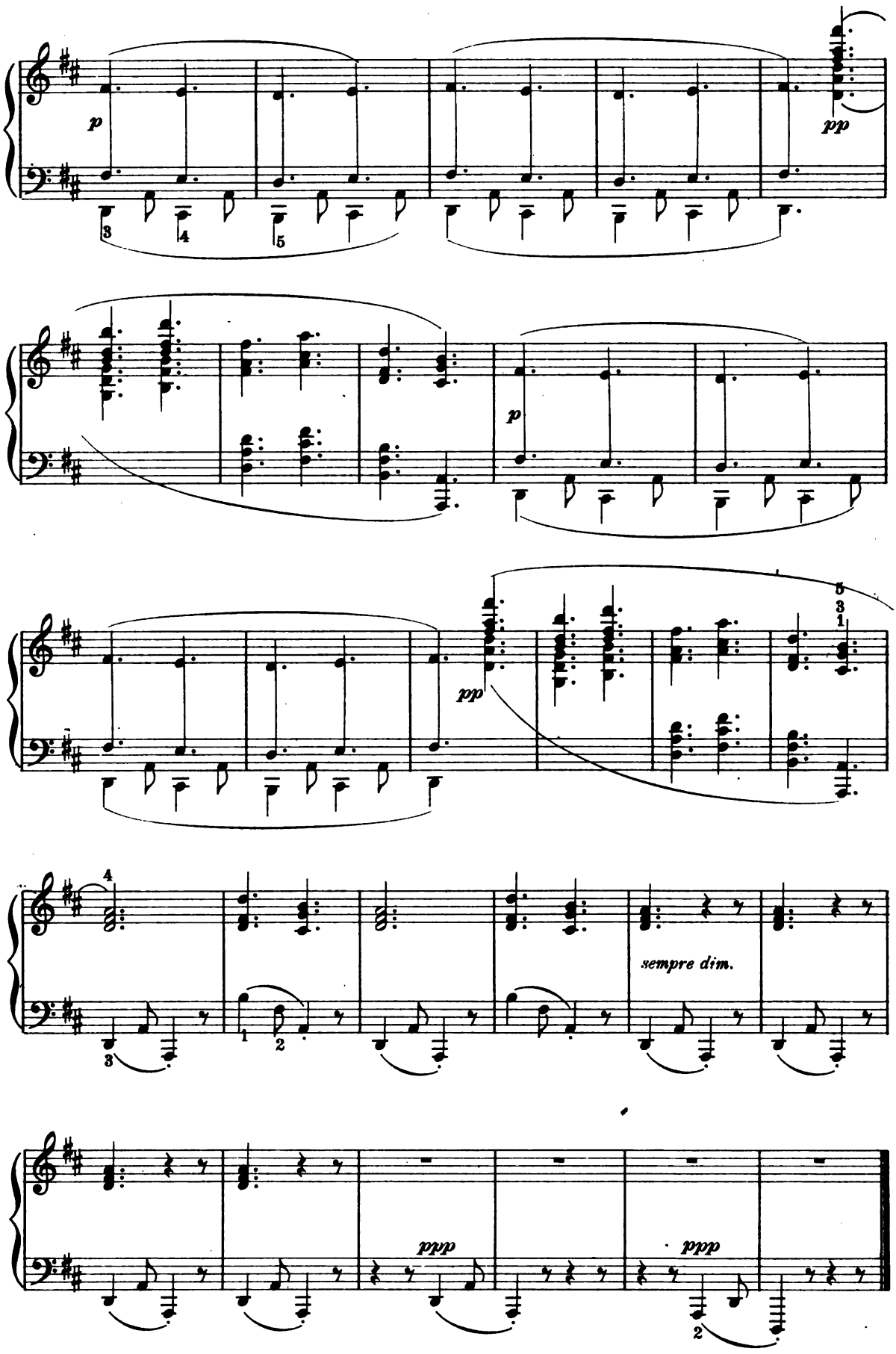



ff
p
sempre legato
f


cresc.
f
p
cresc.
f
p


cresc.
f
Ped.
ff
m.g.
sempre ff

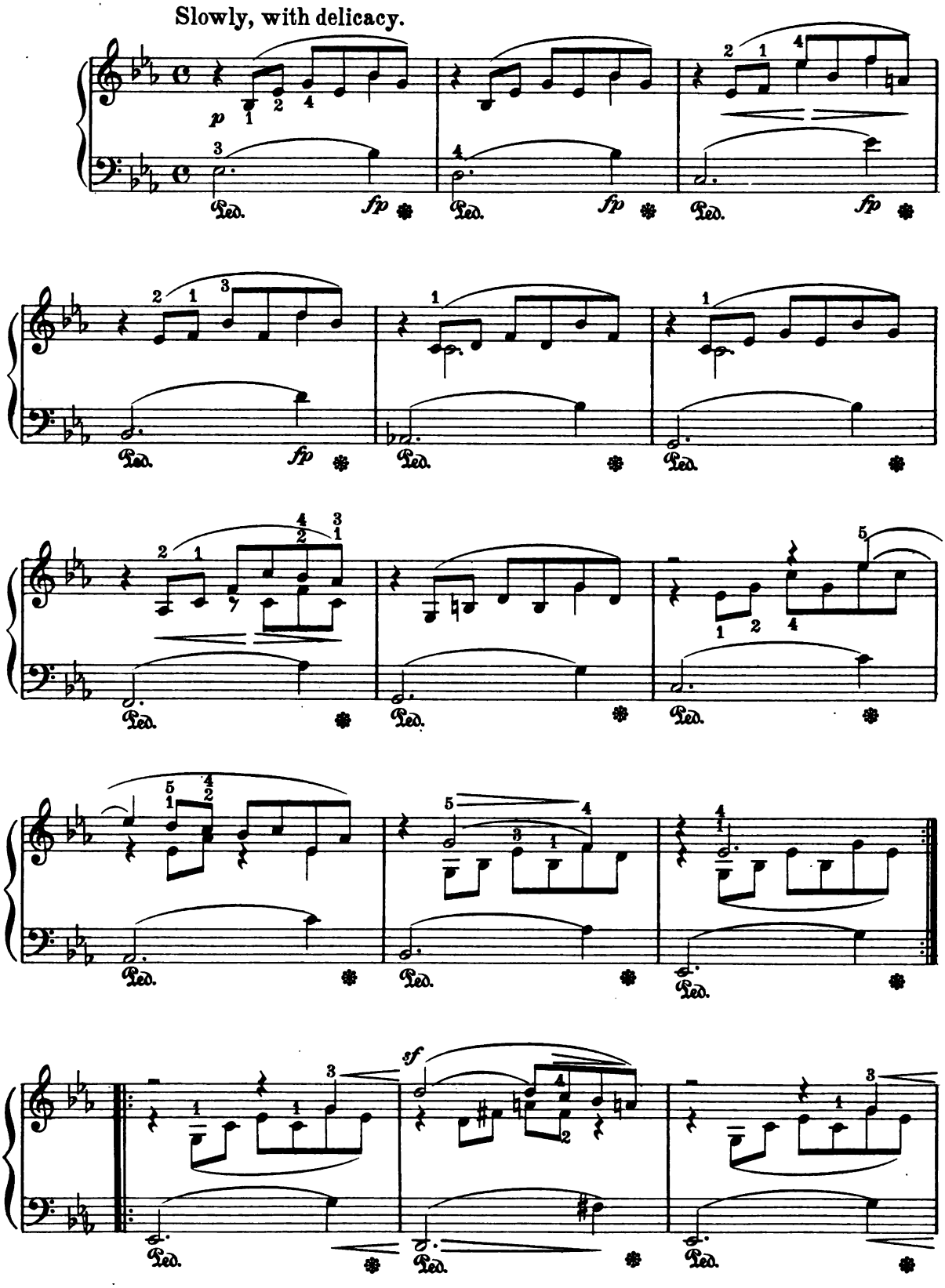

8
ff
8
f
dim.

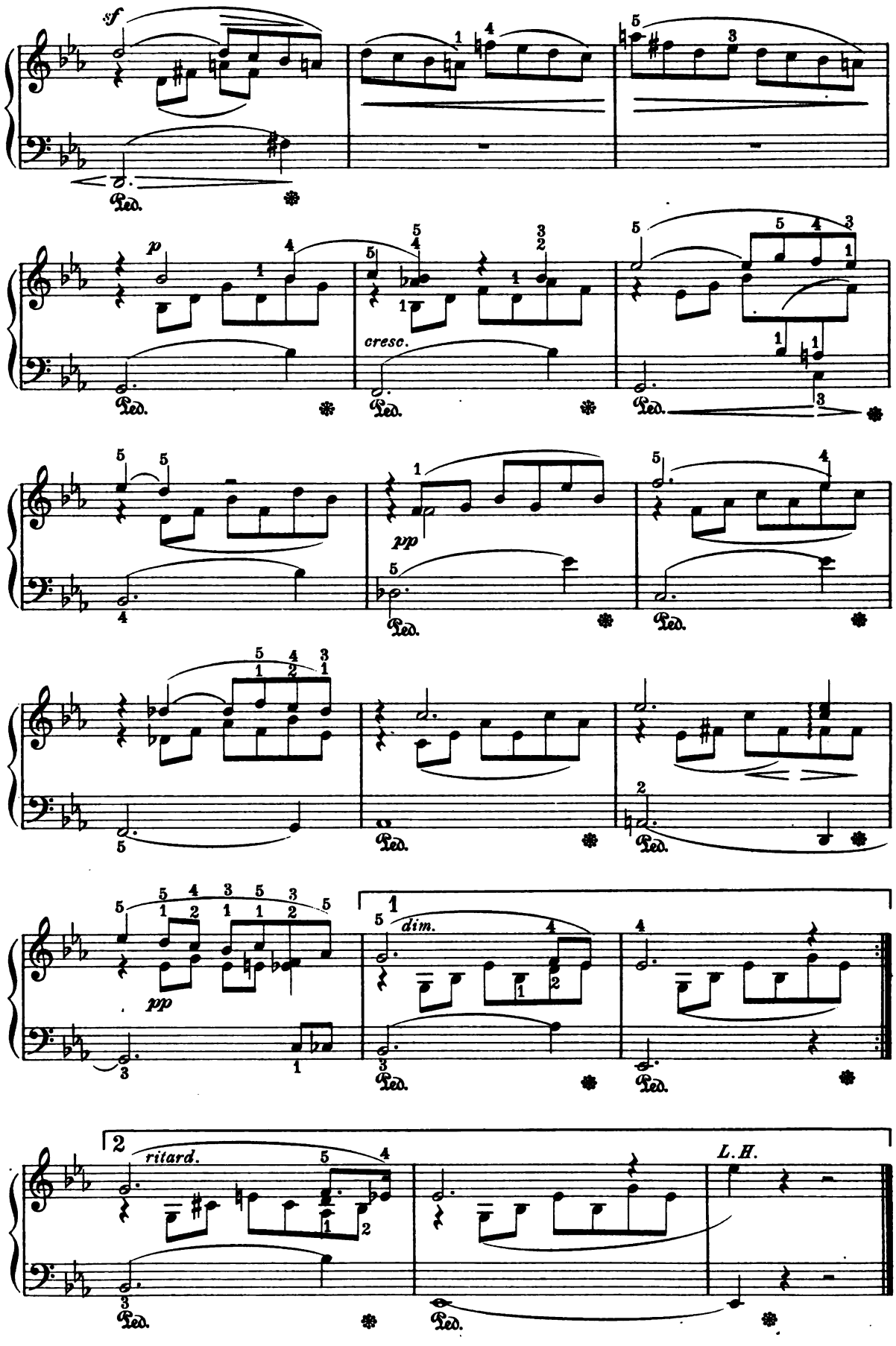

p
pp
p
pp
sempre dim.
ppp
ppp

Mignon.

R. SCHUMANN Op.68. № 29.

Slowly, with delicacy.

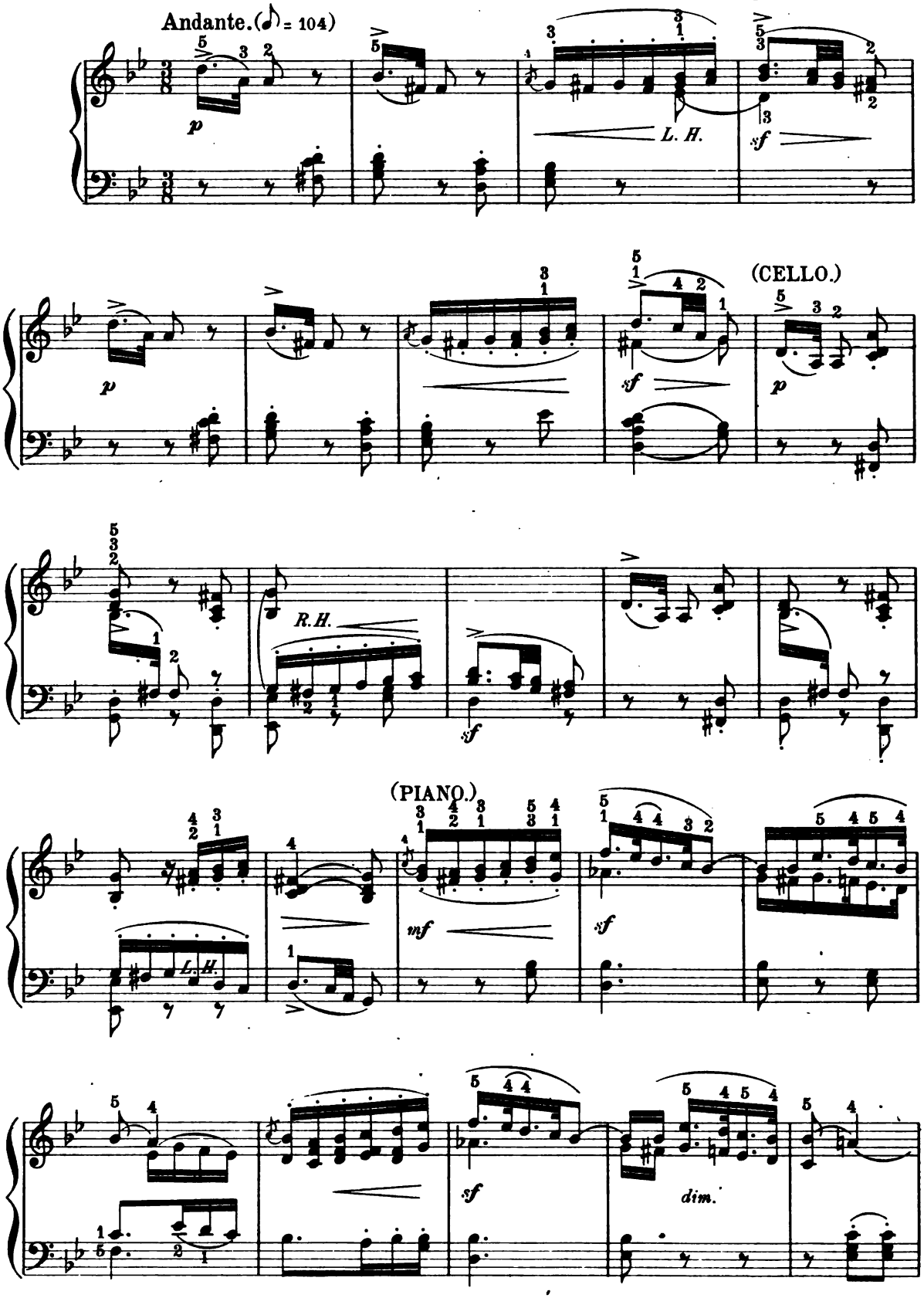


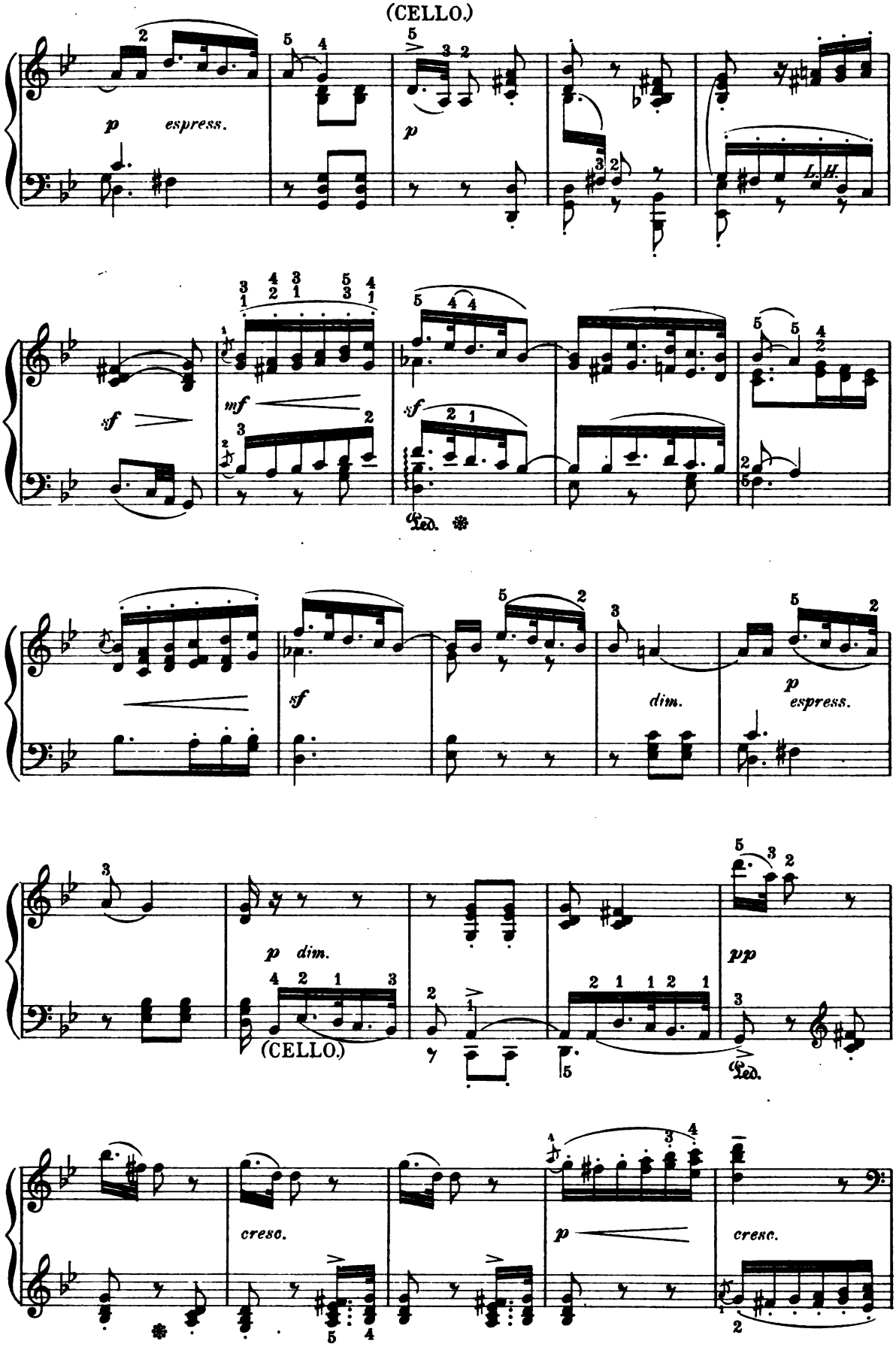

sf
Ped.
p
cresc.
pp
dim.
ritard.
L.H.

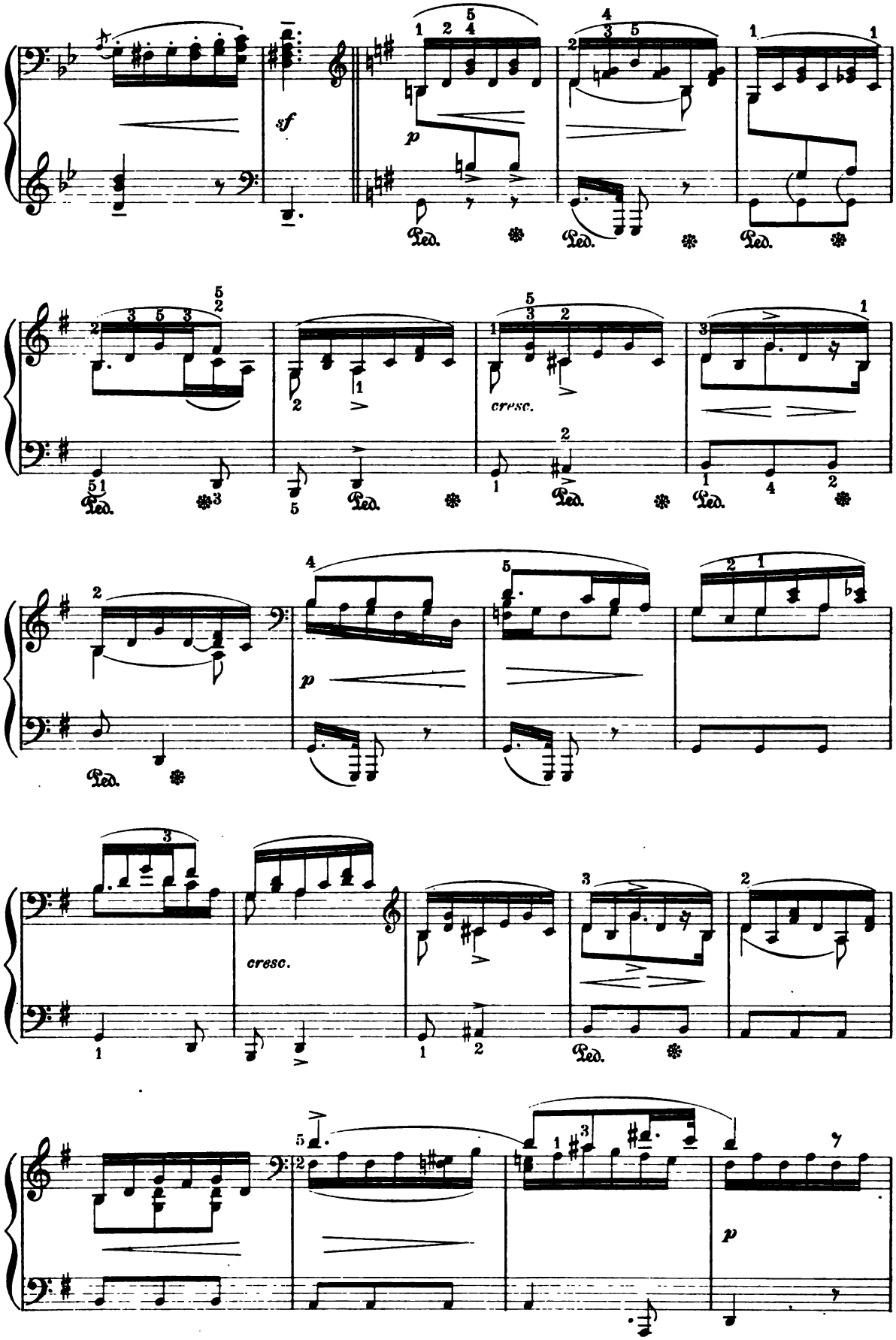
Andante from Sonata in B♭.

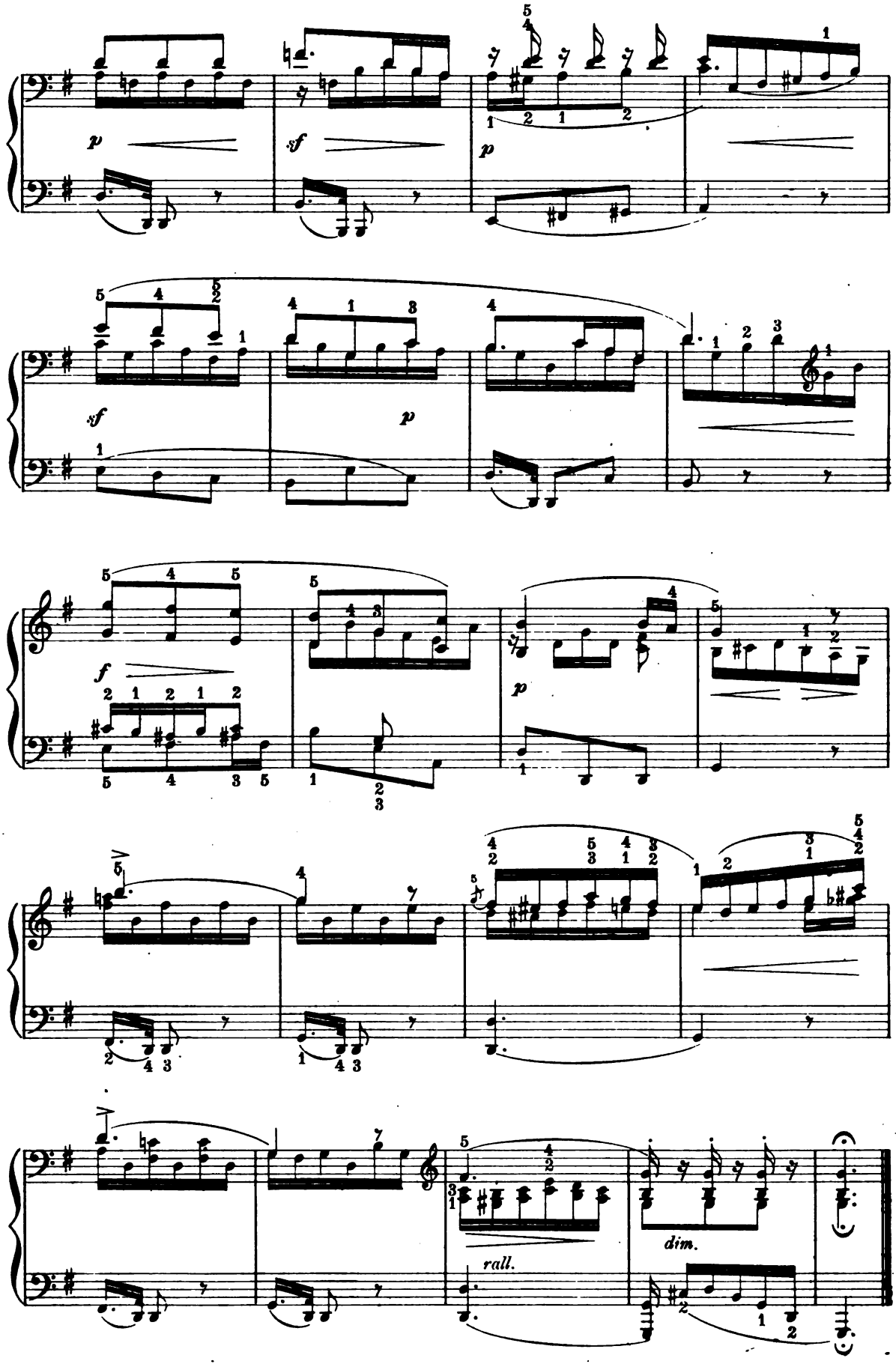
for CELLO and PIANO.

F. MENDELSSOHN BARTHOLDY,
Op. 45.




(CELLO.)
p espress.
p
L. H.
sf
mf
sf
Ped.
sf
dim.
p espress.
p dim.
(CELLO.)
pp
Ped.
cresc.
p
cresc.


sf
p
Ped.
cresc.
p
cresc.
p

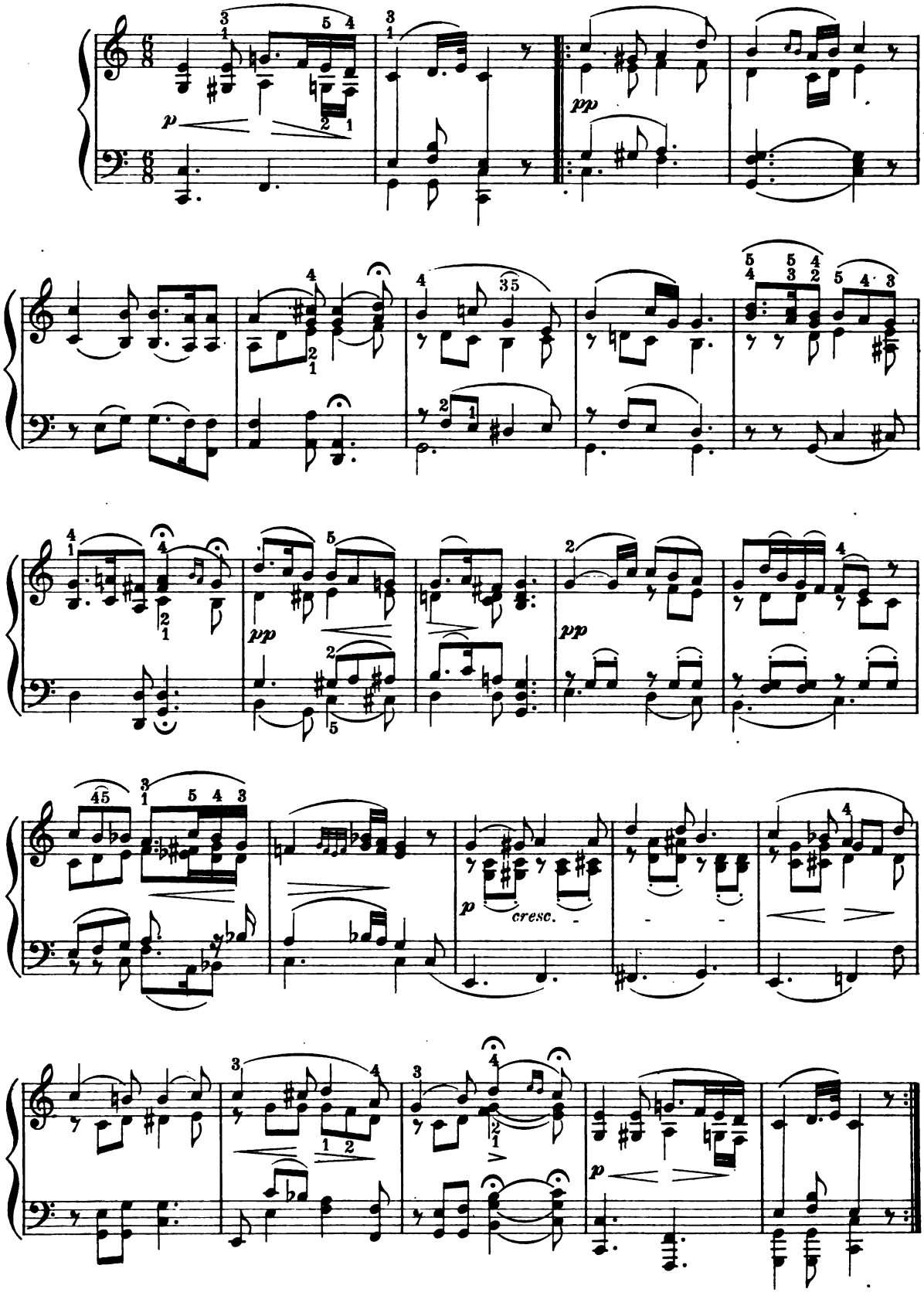

p
sf
p
sf
p
f
p
rall.
dim.

Avè Maria.

(Das Marienbild.)

Andante.
with devotion.

Fr. SCHUBERT.



BENJAMIN E. WOOLF

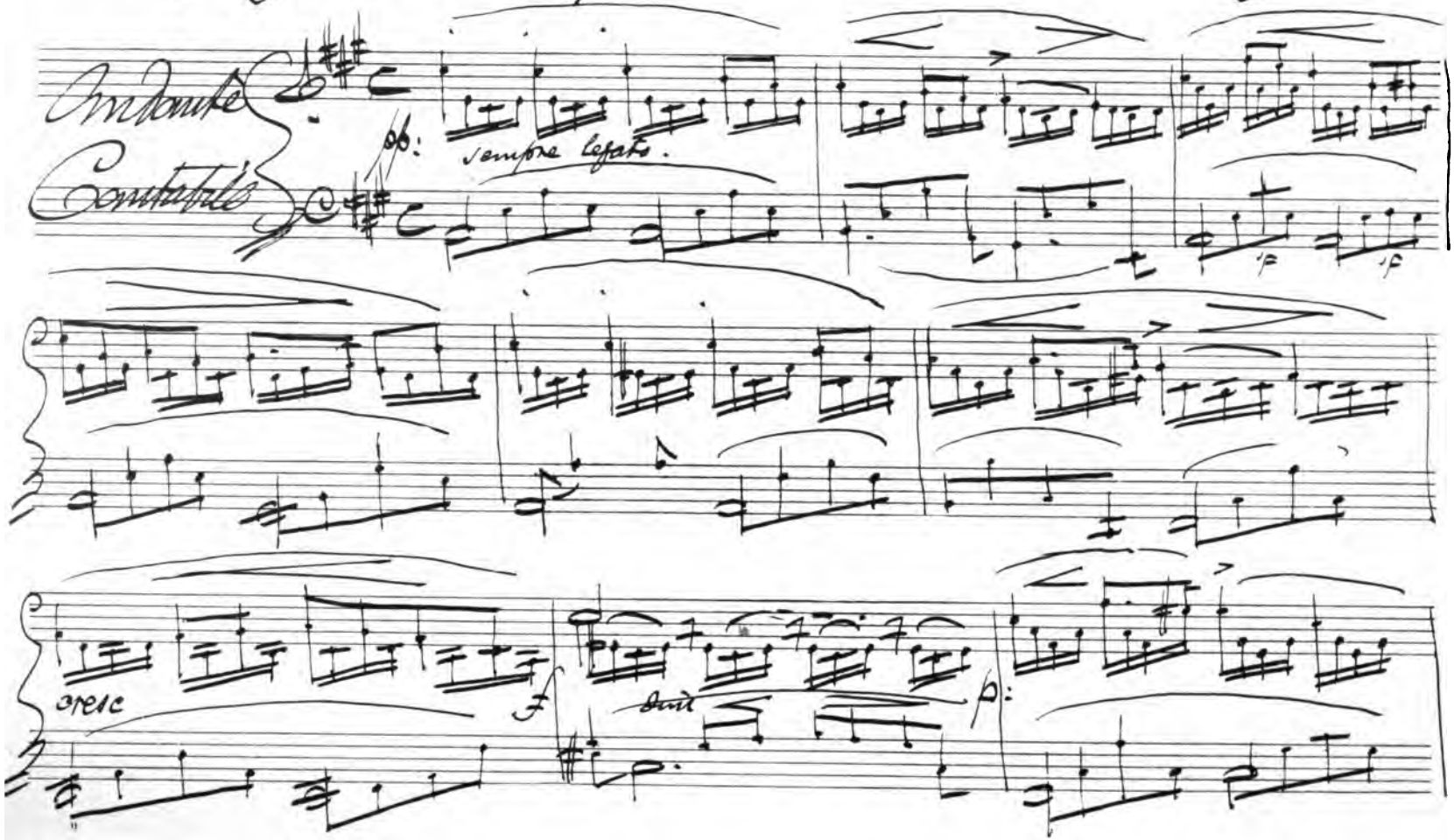
BENJAMIN E. WOOLF was born in London in 1836. His father, Edward Woolf, was a musician of culture, and came to this country in 1839, settling in New York as a member of a theatre orchestra. The son inherited his father's talent for music, and received from him most thorough instruction. His training with the theatre orchestra was a practical one, and he came to Boston as first violinist of the orchestra of the Boston Museum under Mr. Julius Eichberg, at which time this orchestra provided the public with the best theatre music there was.

Mr. Woolf's first opera book was *The Doctor of Alcantara*. This was first performed at the Museum, and was the beginning of a long series of dramatic writings. Altogether, over sixty plays have been produced by Mr. Woolf. One of them, *The Mighty Dollar*, held the stage for a long time. His musical ability, together with his skill, has enabled him to write several successful operatic works, the most prominent of which is *Pounce & Co.*, for which he wrote both text and music. Since that time he has completed four operettas, which have not yet been heard in public.

After a sojourn in Philadelphia and New Orleans, where he conducted theatre orchestras, he returned to Boston in 1871, and took a position on the Boston *Saturday Evening Gazette* as musical editor. After an active association of twenty-three years with that paper, during the last years of which he was editor in chief, he severed his connection with it and joined the editorial forces of the Boston *Herald* to take charge of its musical departments.

Melody, for Pianoforte

B. E. Woolf

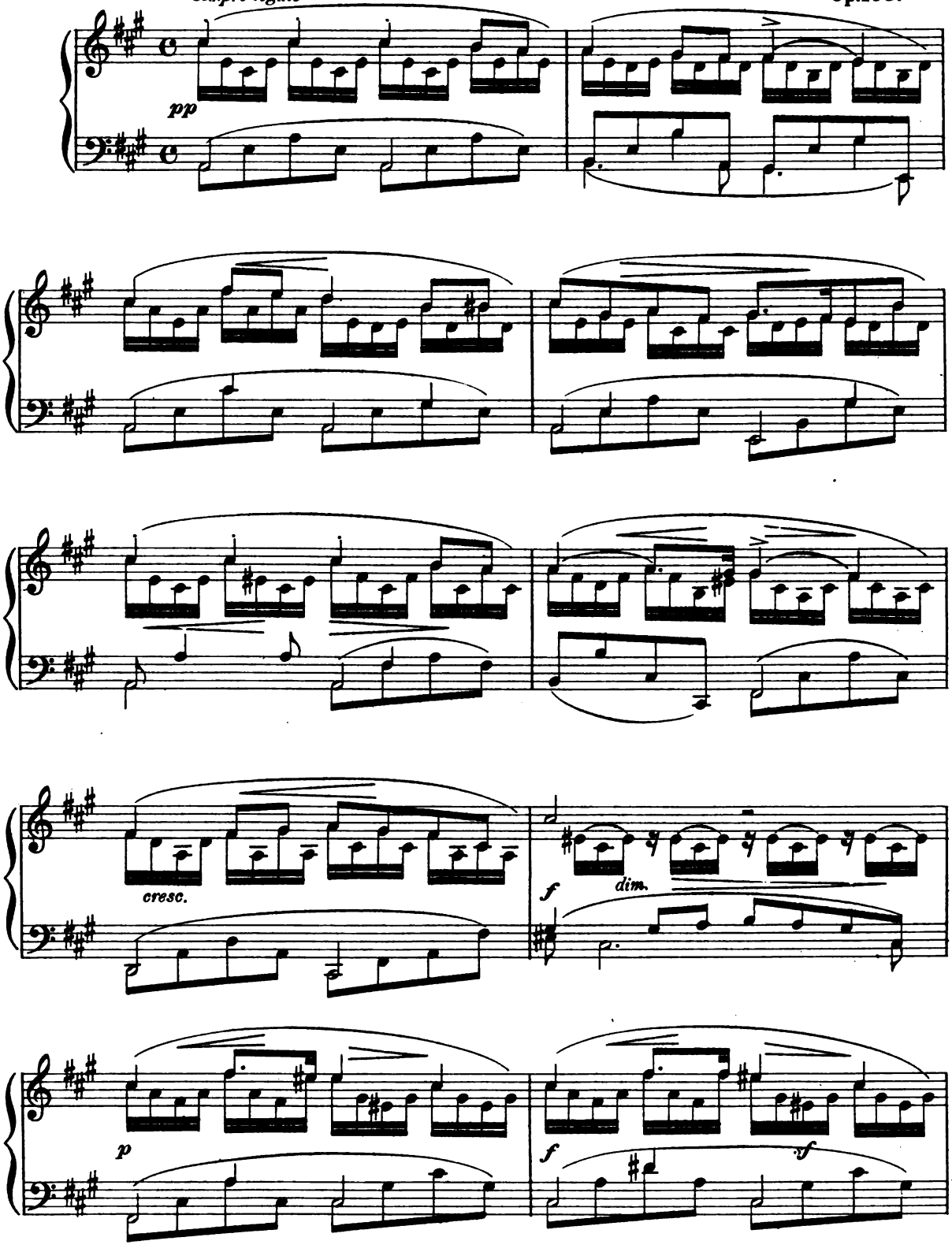


Melody.

Andante cantabile.

sempre legato

B. E. WOOLF.
Op. 103.



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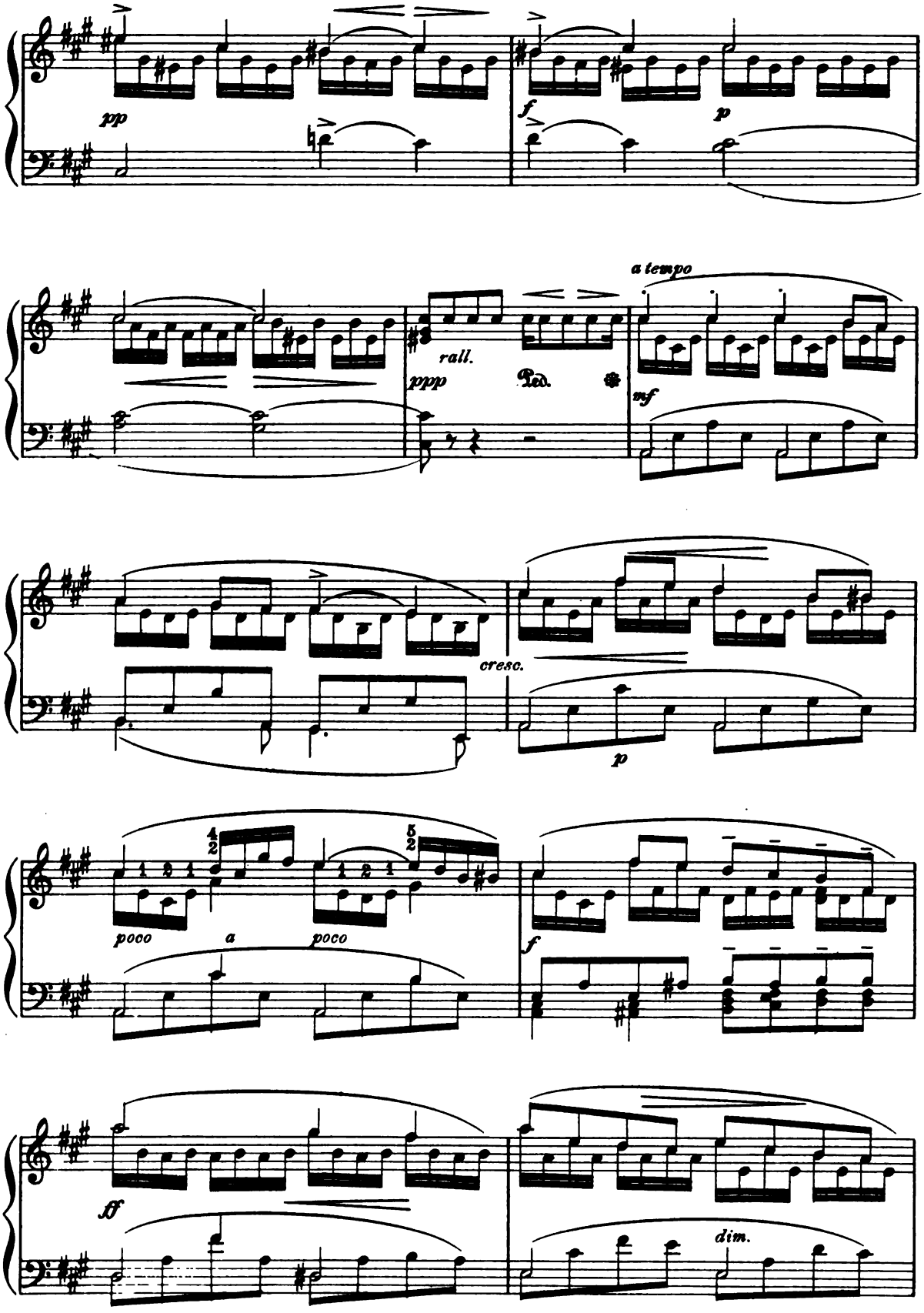
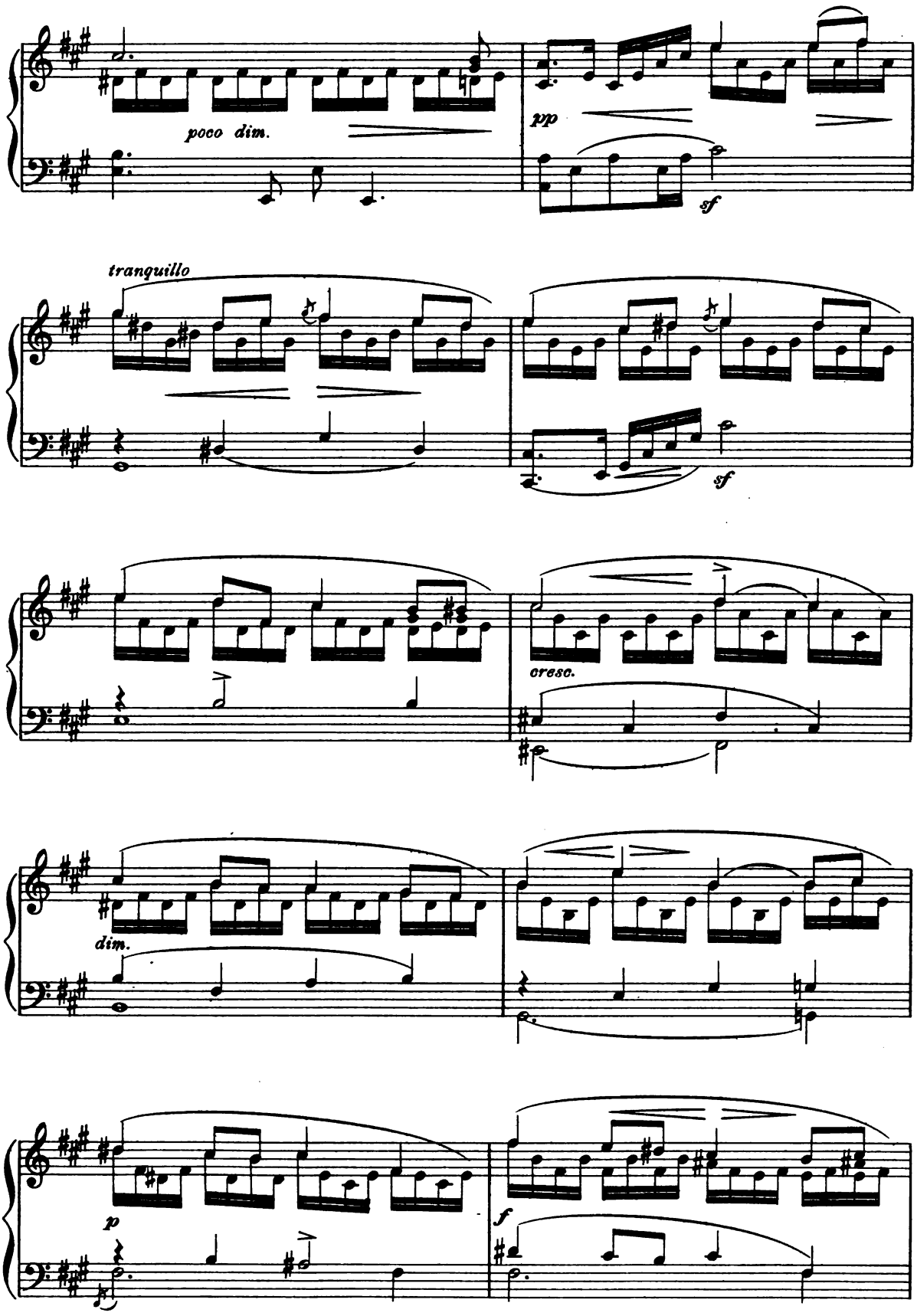
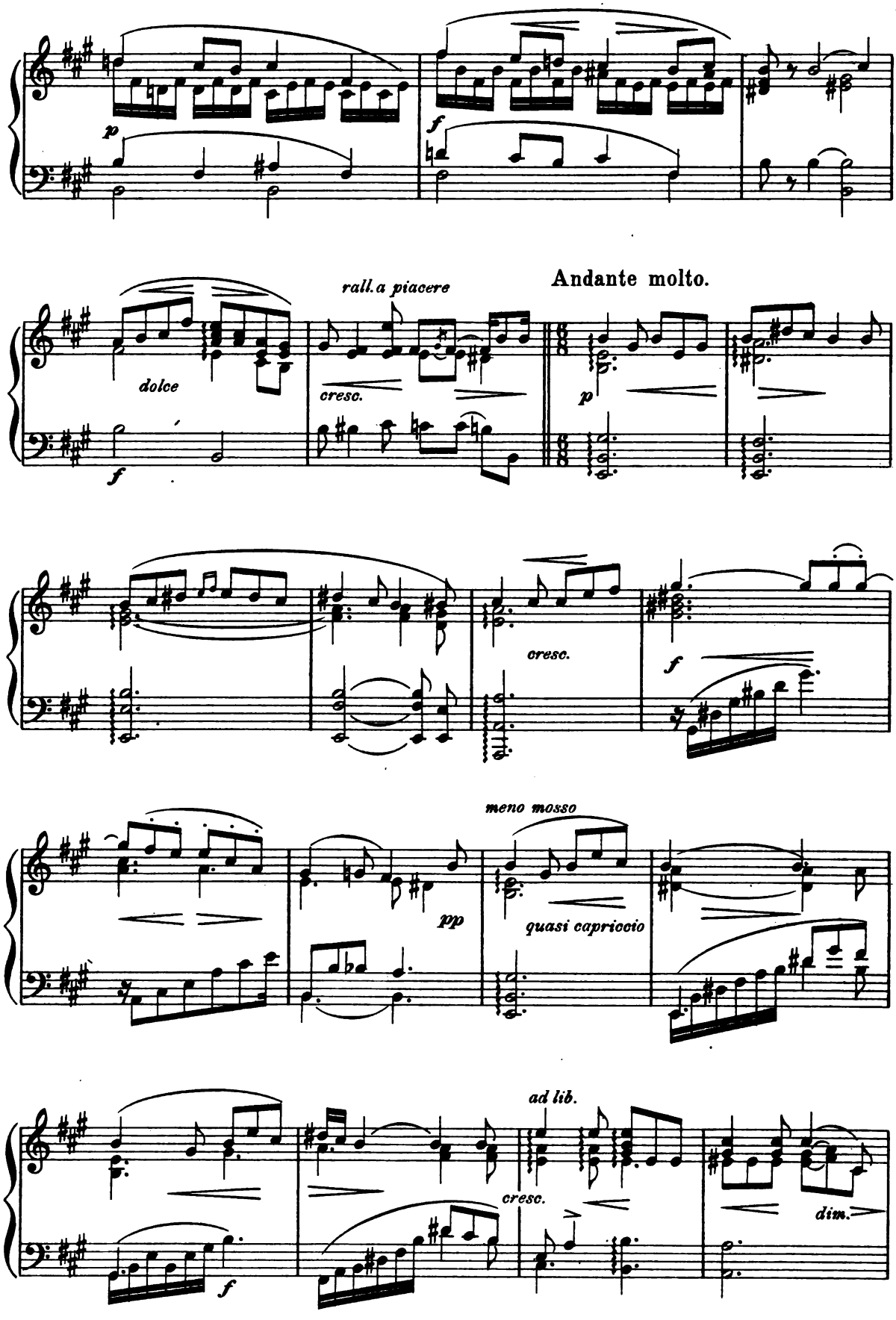
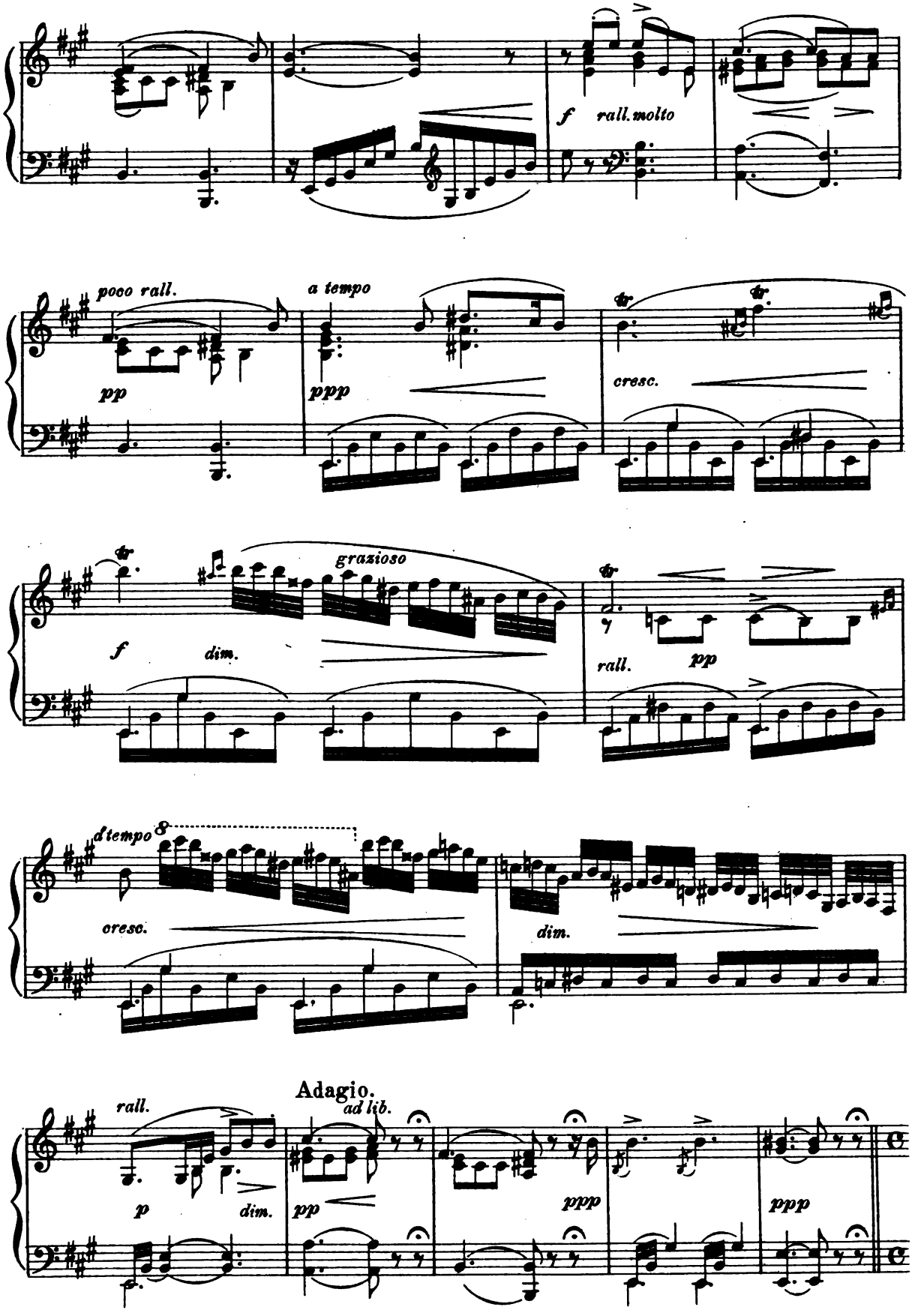
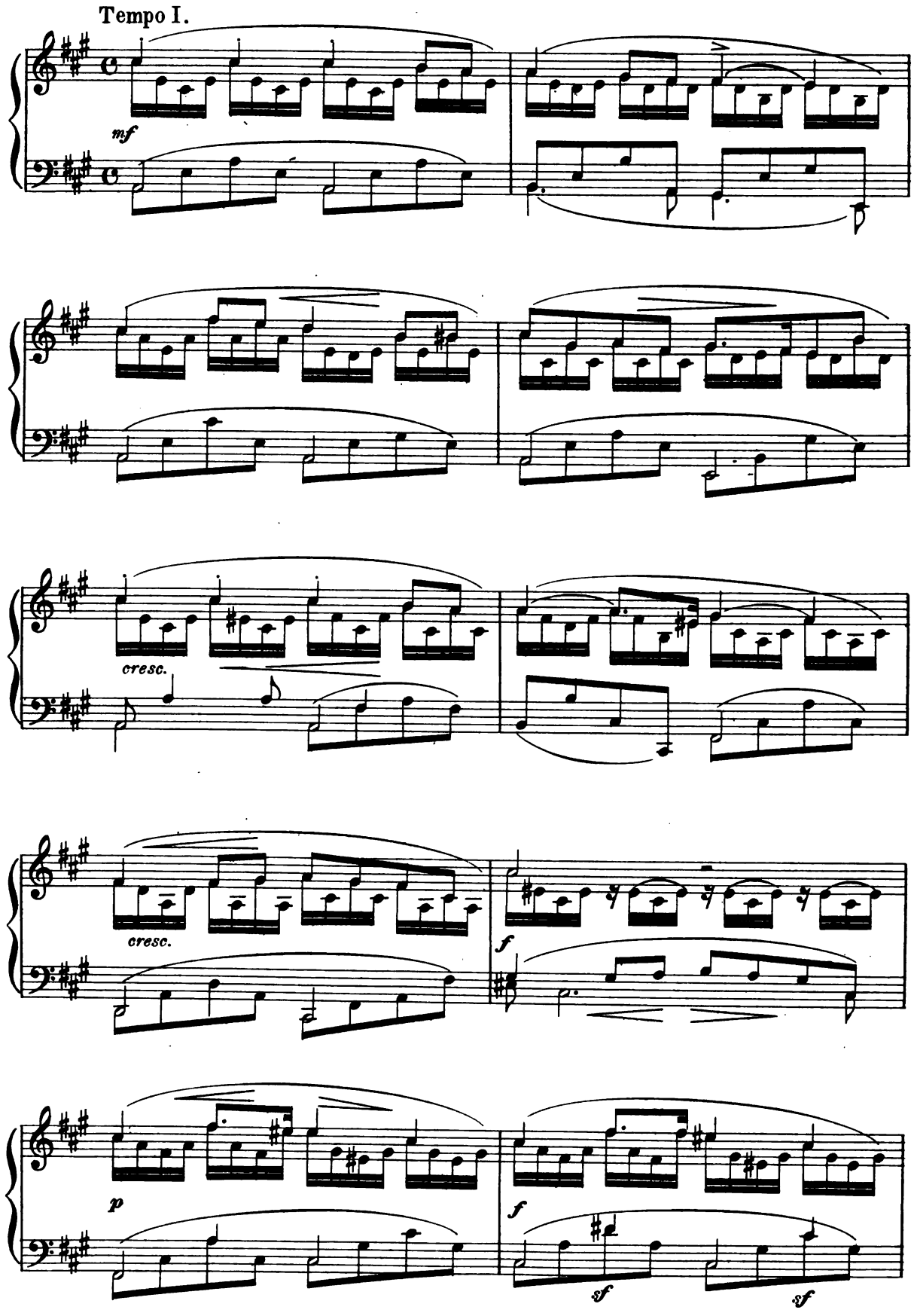
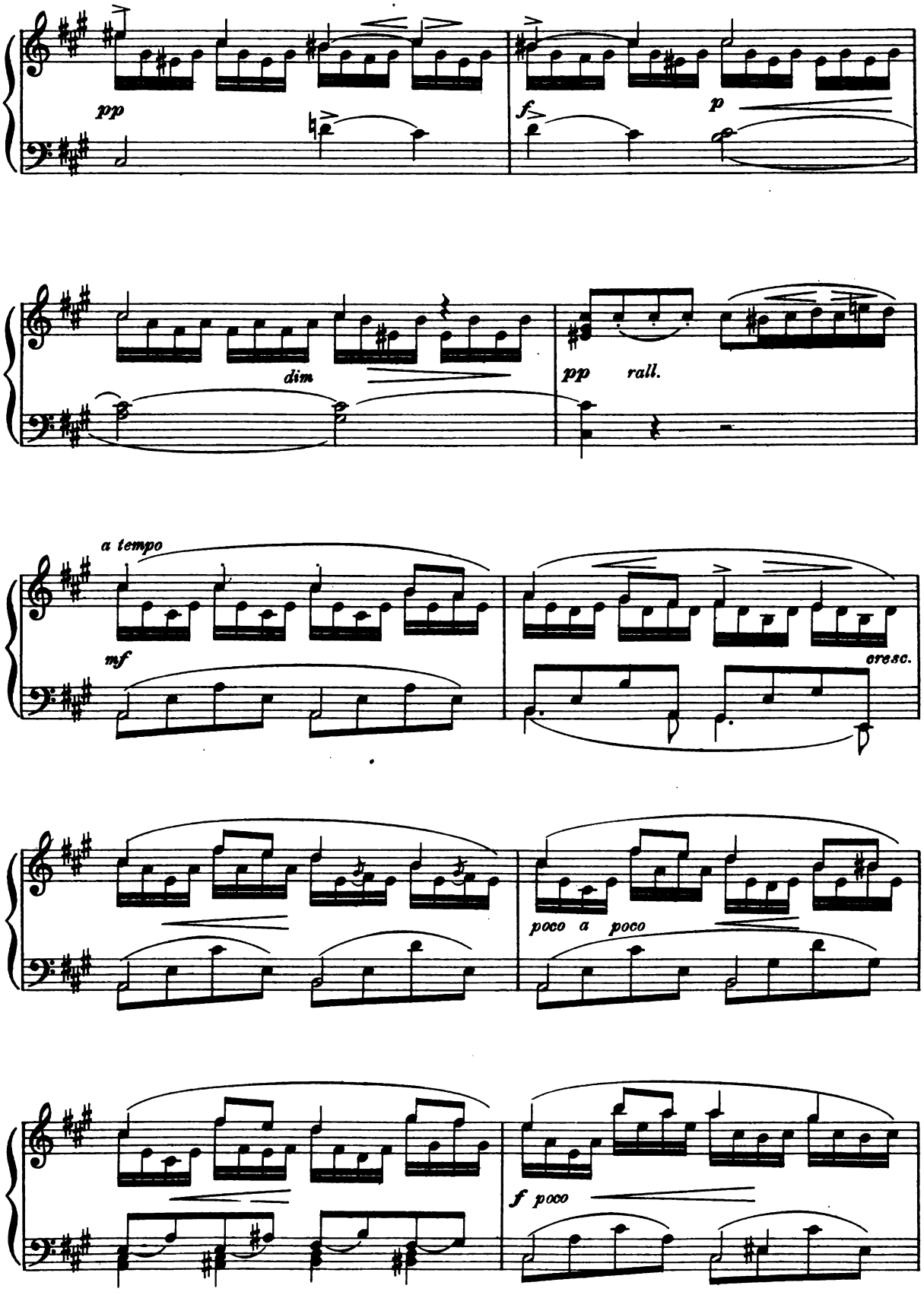

pp
f
p
rall.
ppp
Ped.
a tempo
mf
cresc.
p
poco
a
poco
f
ff
dim.

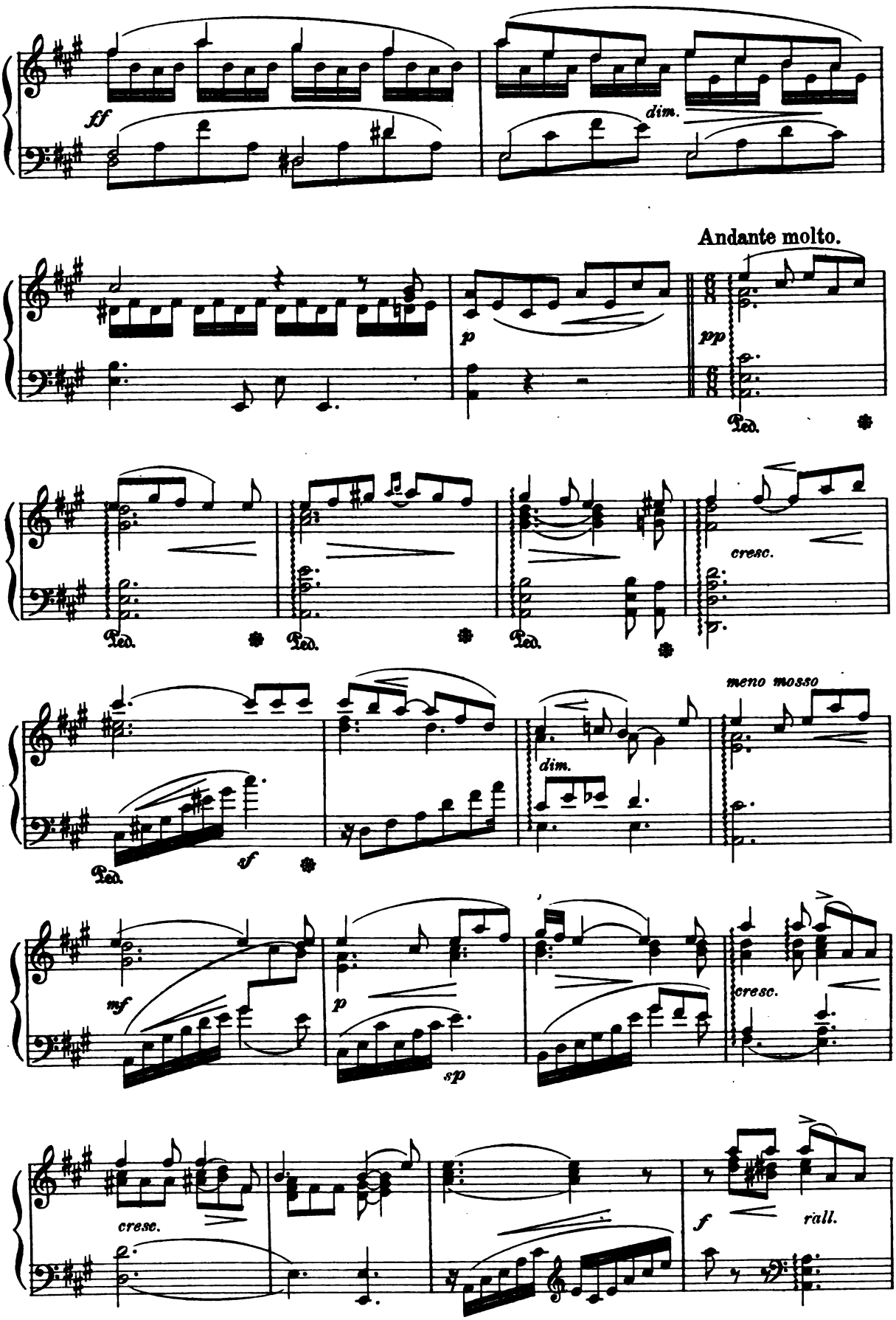

poco dim.
pp
sf
tranquillo
sf
cresc.
dim.
p
f

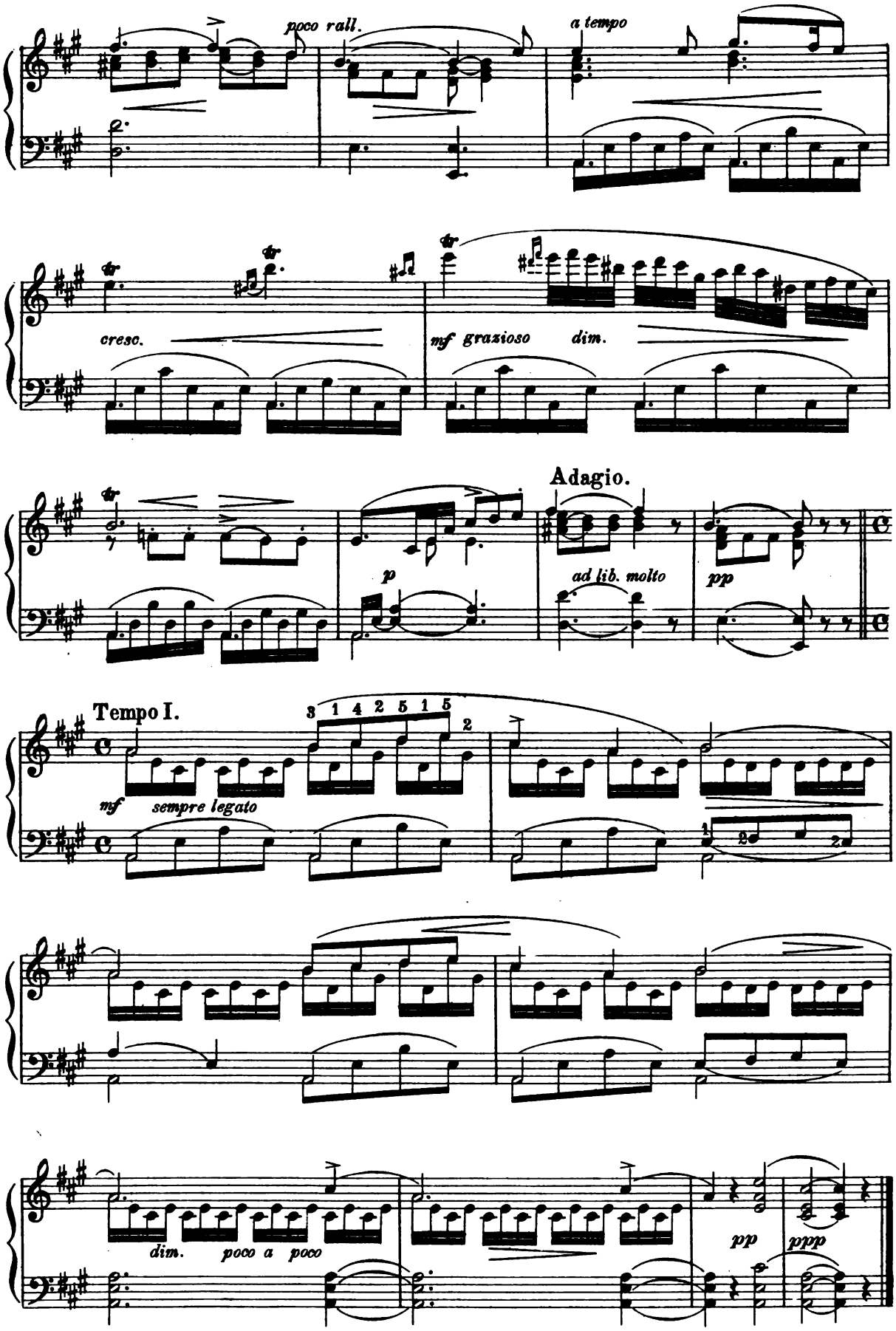

p
f
rall. a piacere
Andante molto.
dolce
cresc.
p
f
cresc.
f
meno mosso
pp
quasi capriccio
ad lib.
cresc.
dim.
f


f rall. molto
poco rall.
pp
a tempo
ppp
cresc.
grazioso
f
dim.
rall.
pp
d'tempo
cresc.
dim.
Adagio.
rall.
ad lib.
p
dim.
pp
ppp
ppp


Tempo I.
mf
cresc.
cresc.
f
p
f
sf
sf


pp
f
p
dim
pp
rall.
a tempo
mf
cresc.
poco a poco
f poco

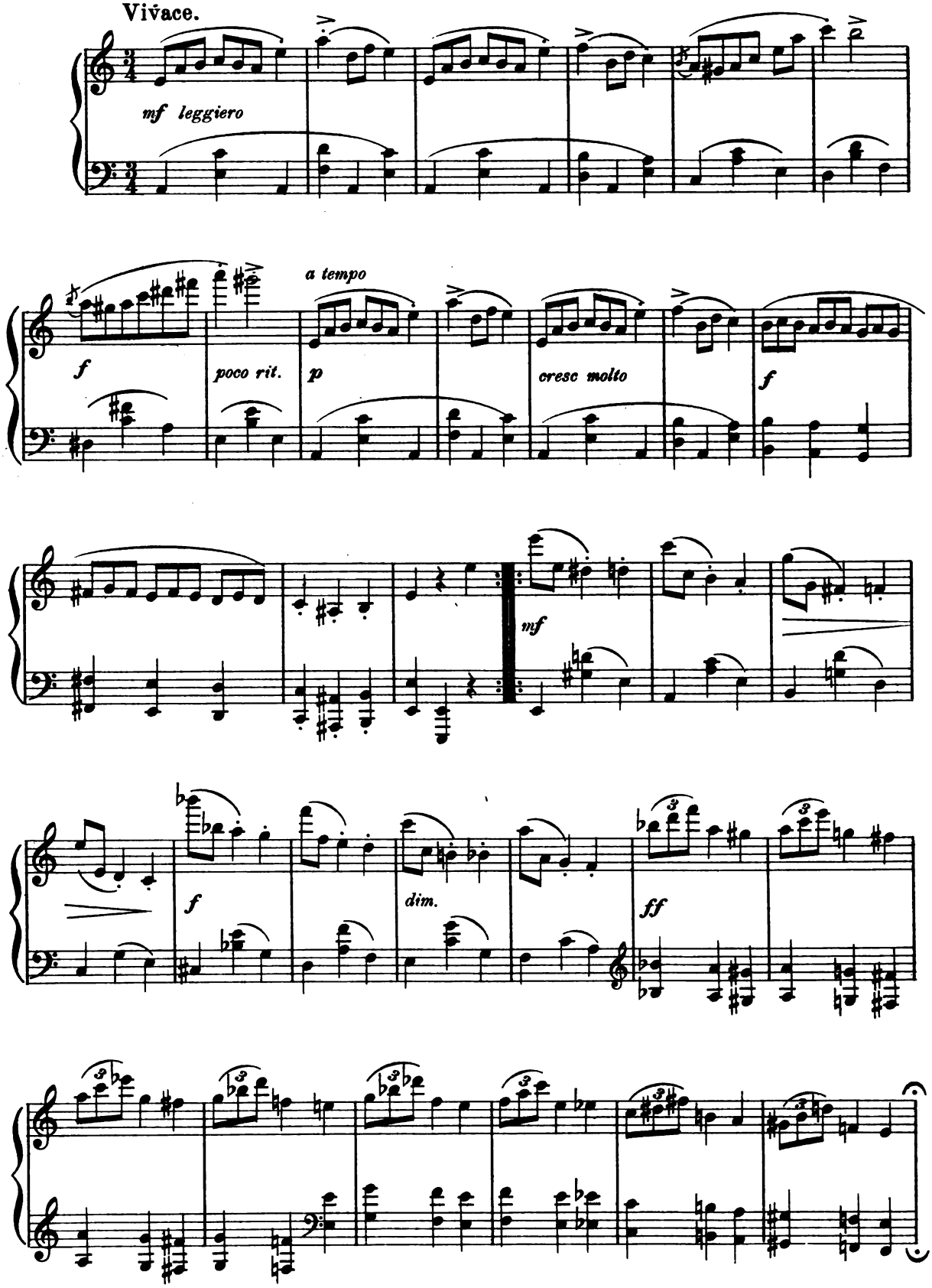

ff
dim.
Andante molto.
p
pp
Ped.
cresc.
meno mosso
sf
mf
sp
rall.

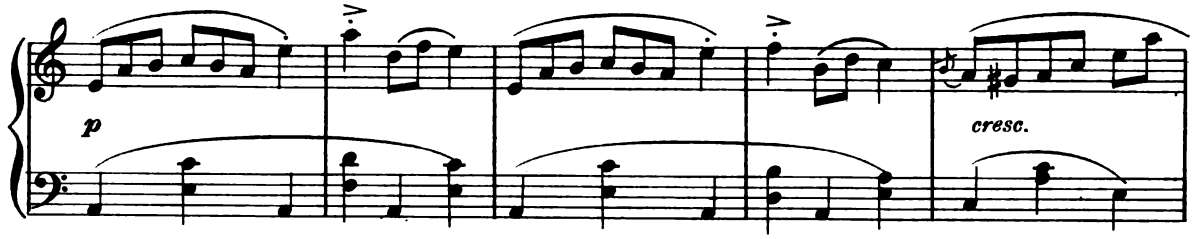

poco rall.
a tempo
cresc.
mf grazioso
dim.
Adagio.
p
ad lib. molto
pp
Tempo I.
3 1 4 2 5 1 5
2
mf
sempre legato
dim.
poco a poco
pp
ppp

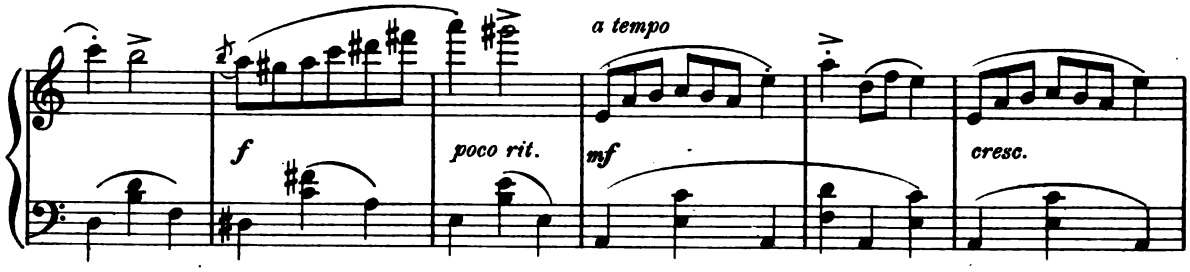
Scherzo

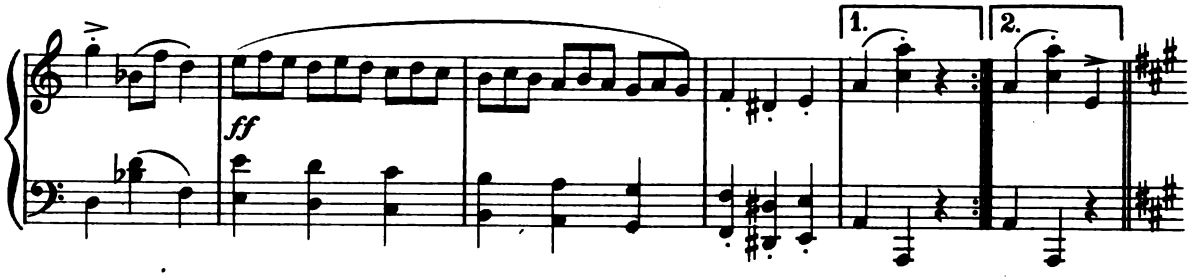
from SONATA in A MINOR.

Ed. ROHDE.

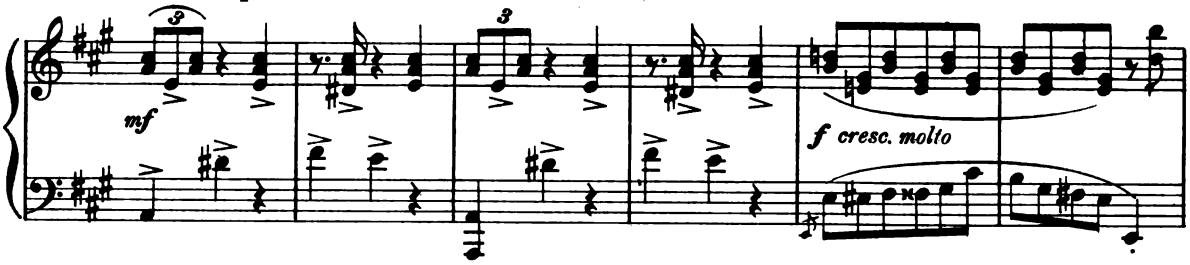


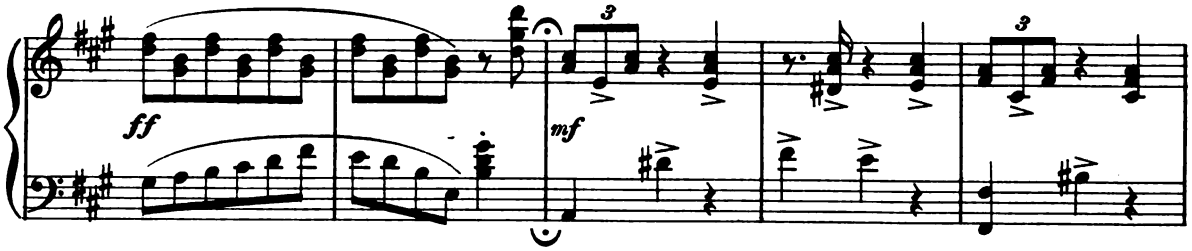


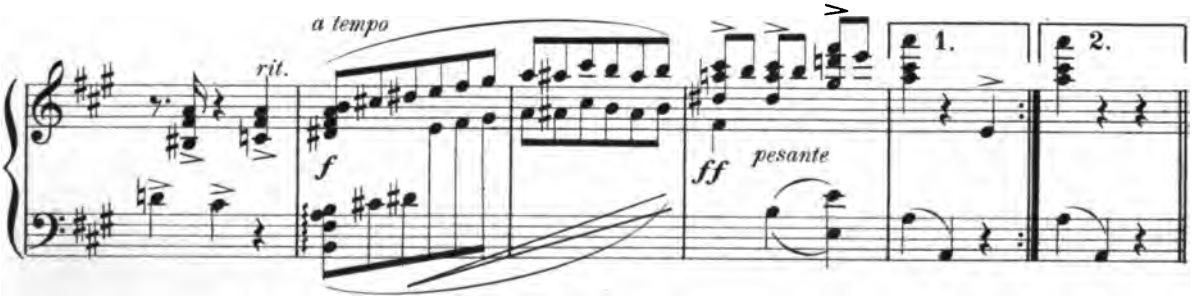


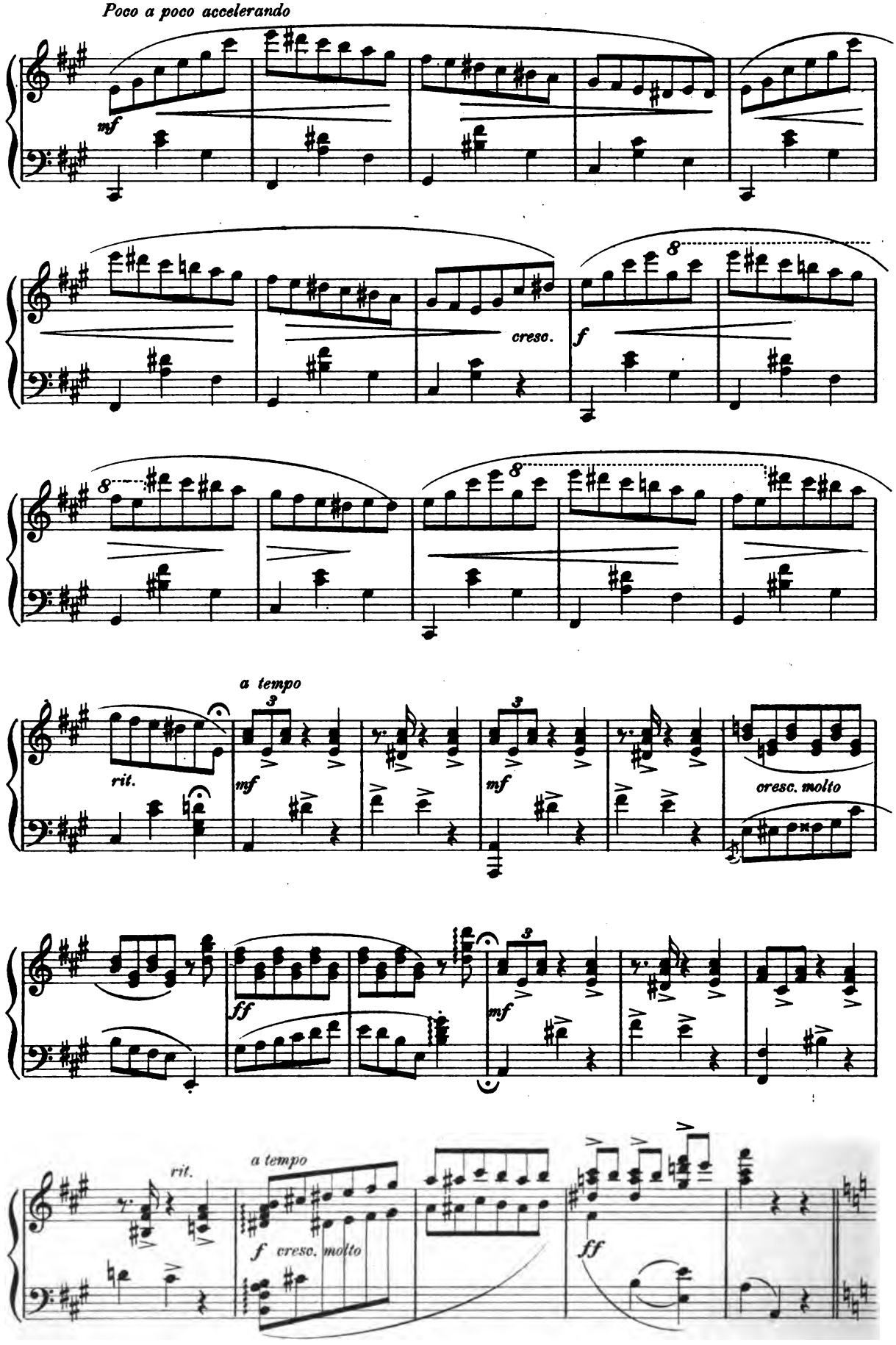


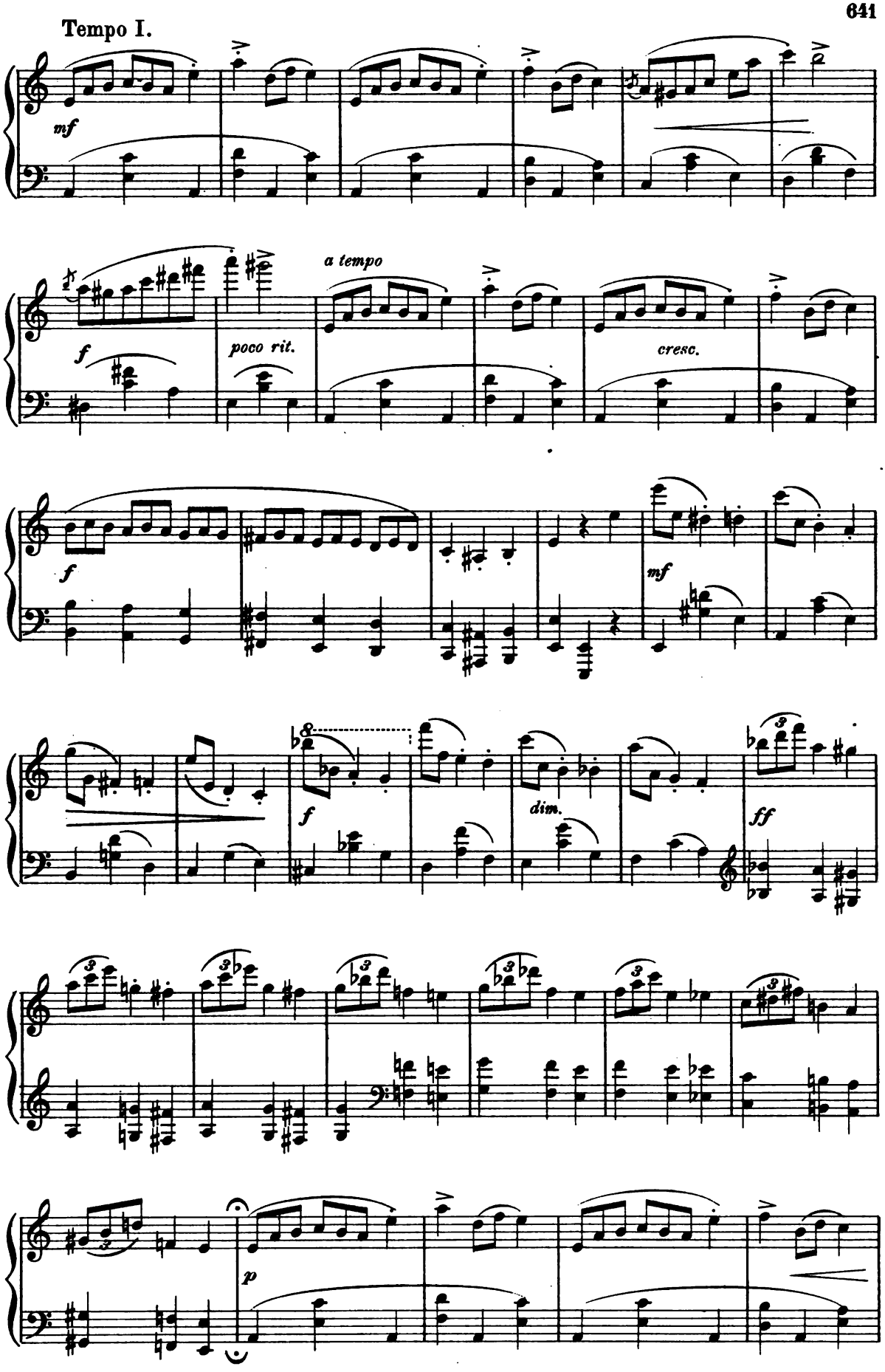
Un poco più moderato.

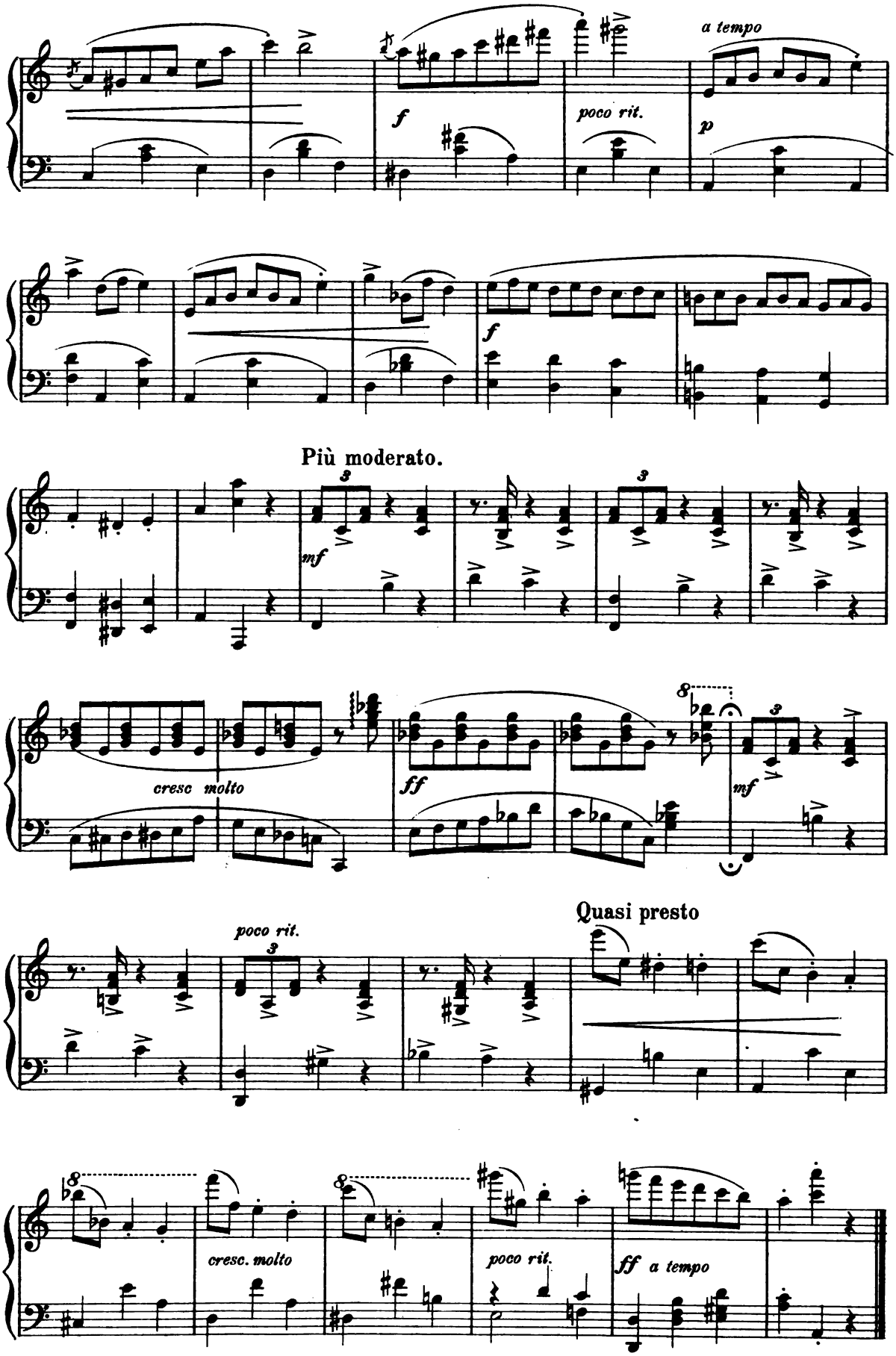






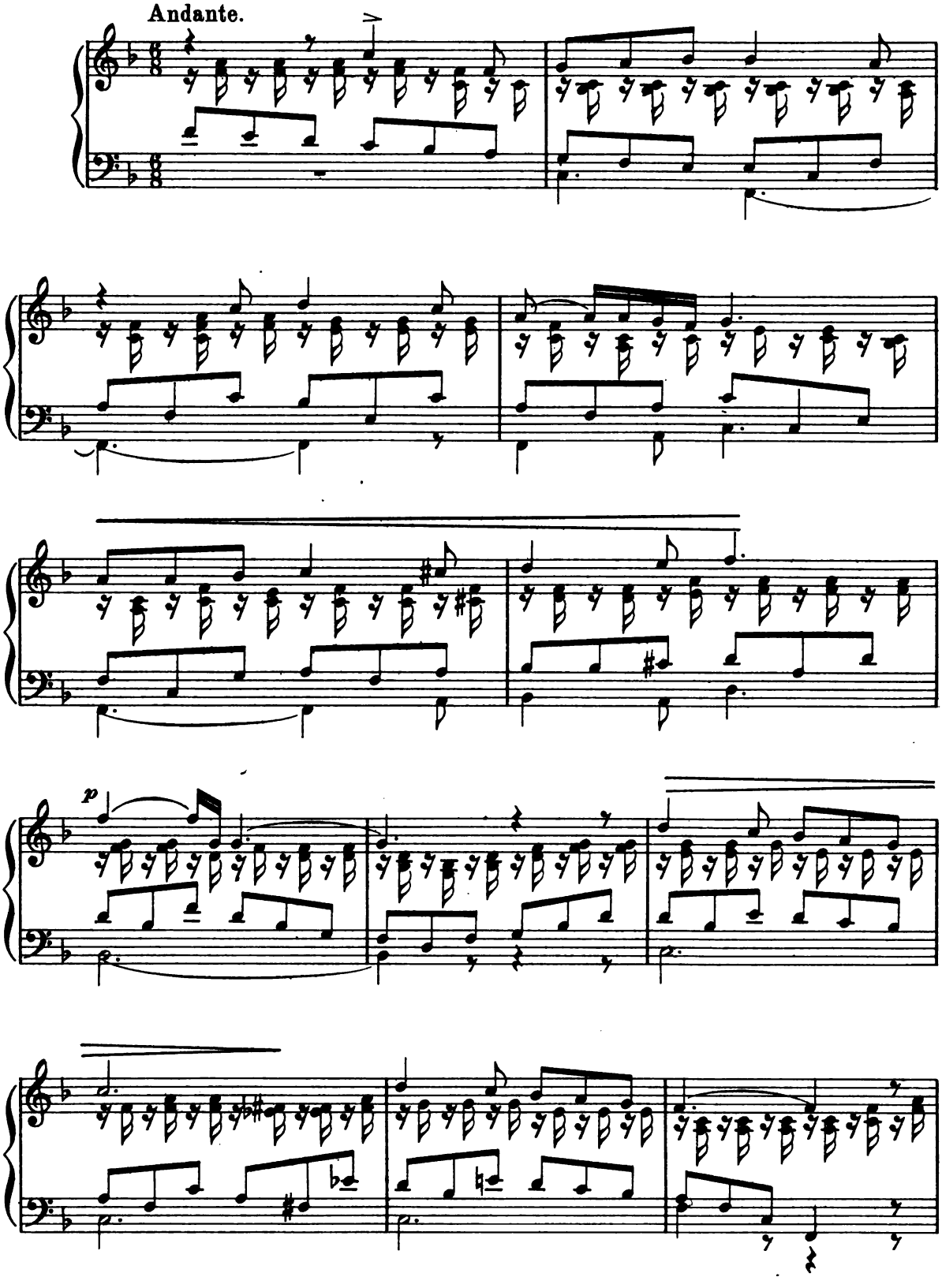

Poco a poco accelerando
mf
cresc.
f
a tempo
rit.
mf
cresc. molto
ff
rit.
a tempo
f cresc. molto
ff

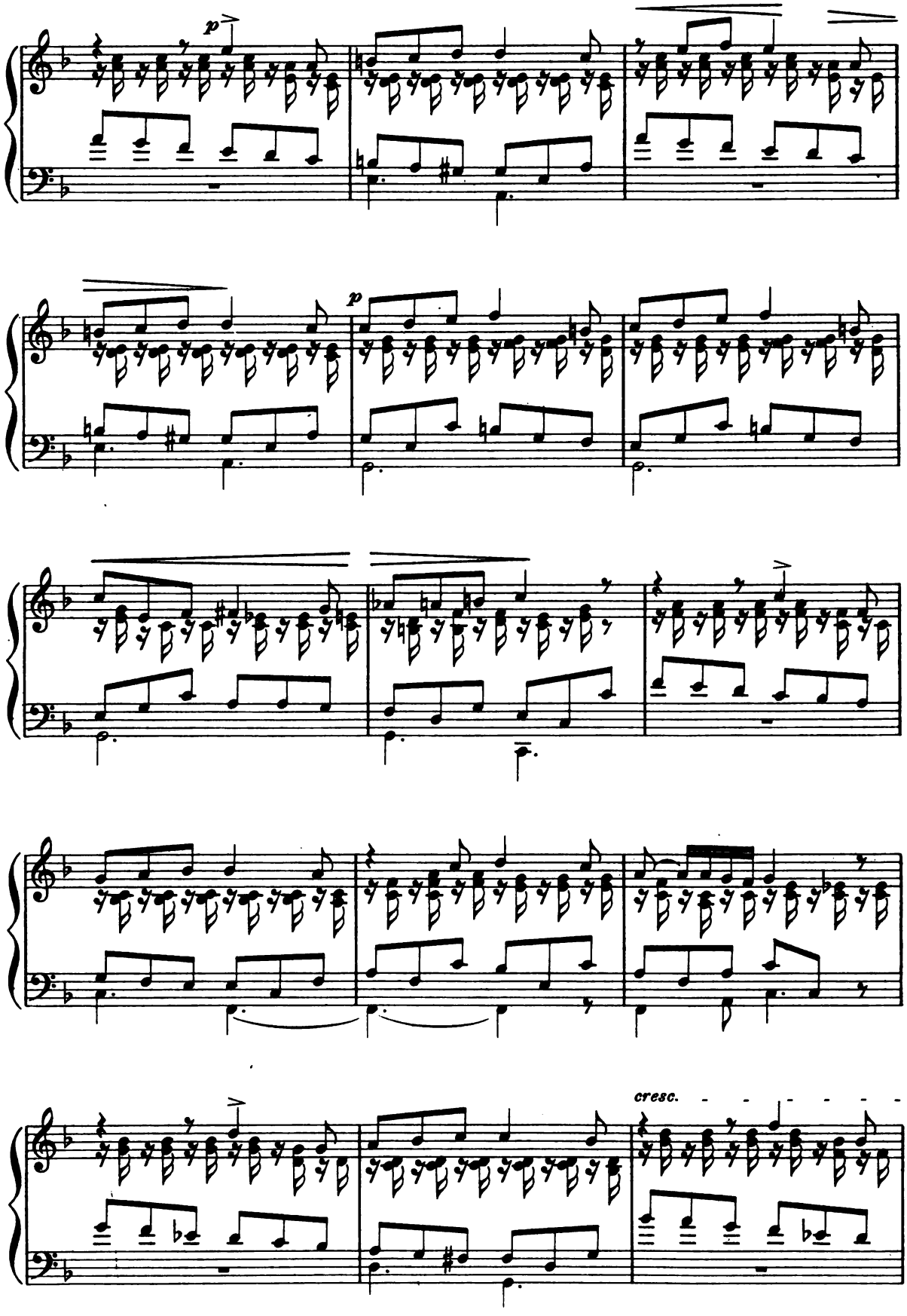

Tempo I.
mf
a tempo
poco rit.
cresc.
f
mf
dim.
ff
p

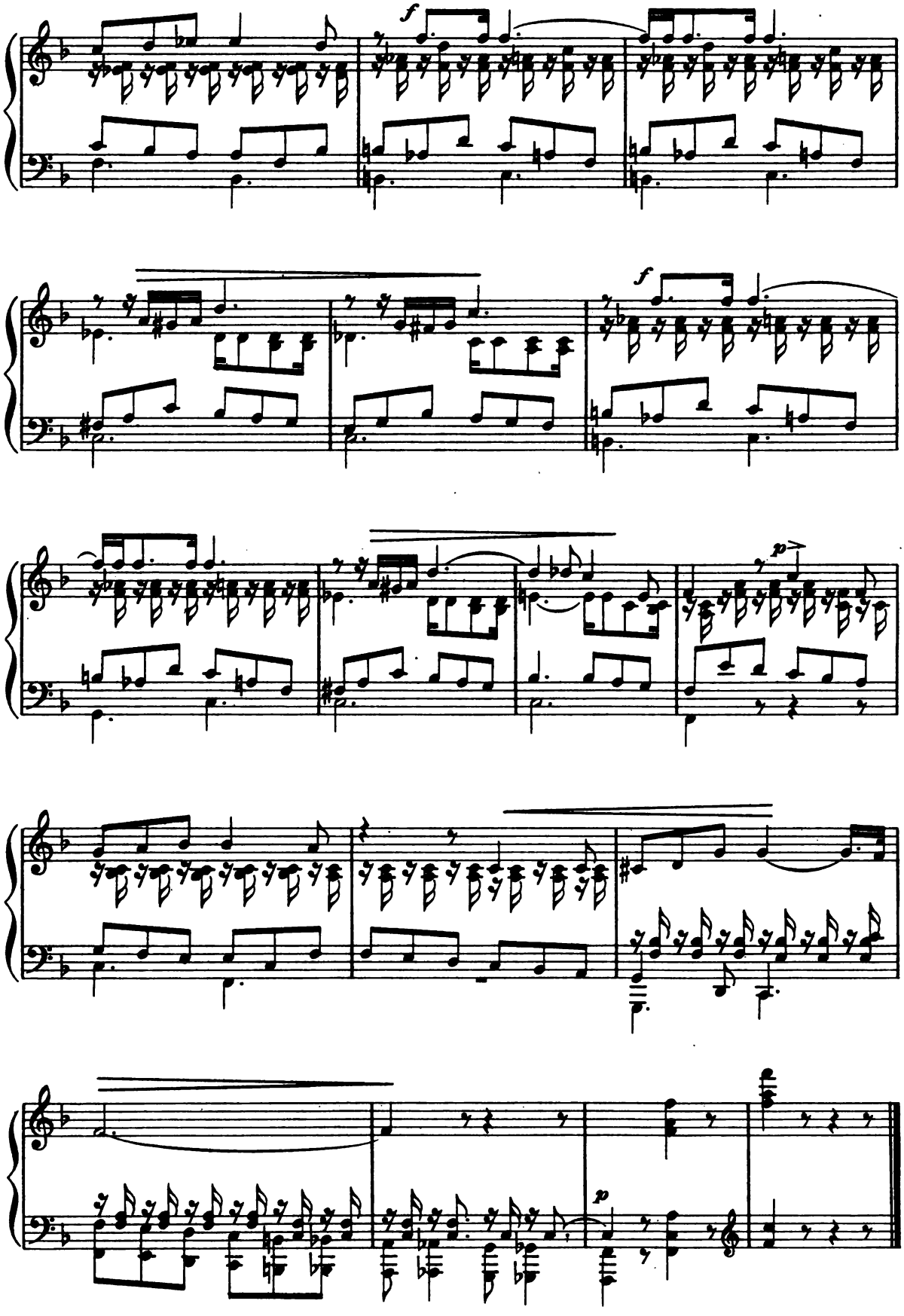

a tempo
f
poco rit.
p
f
Più moderato.
mf
cresc molto
ff
mf
Quasi presto
poco rit.
cresc. molto
poco rit.
ff a tempo

Romance.

A. RUBINSTEIN, Op. 26. № 1.



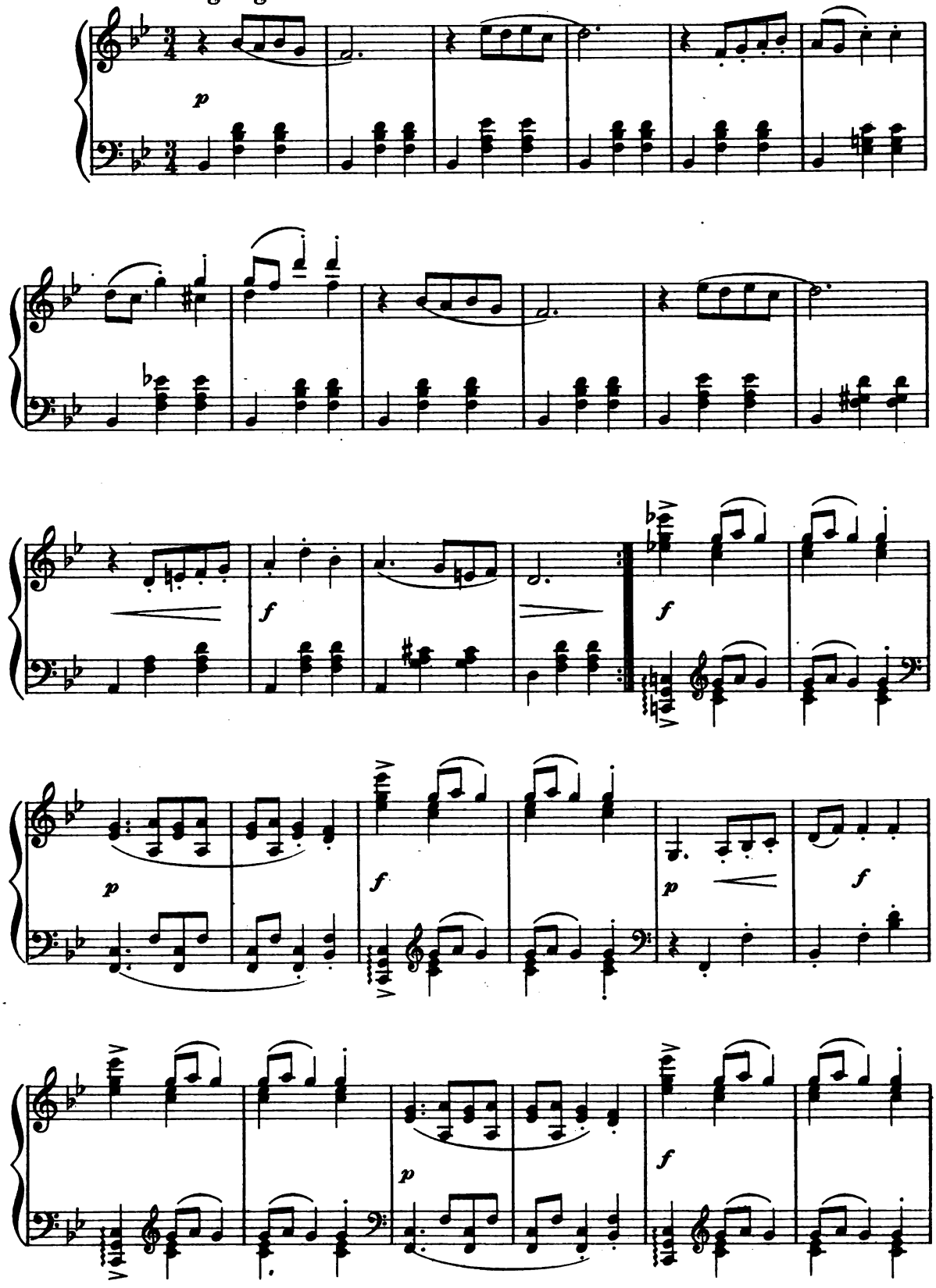

p
p
cresc.

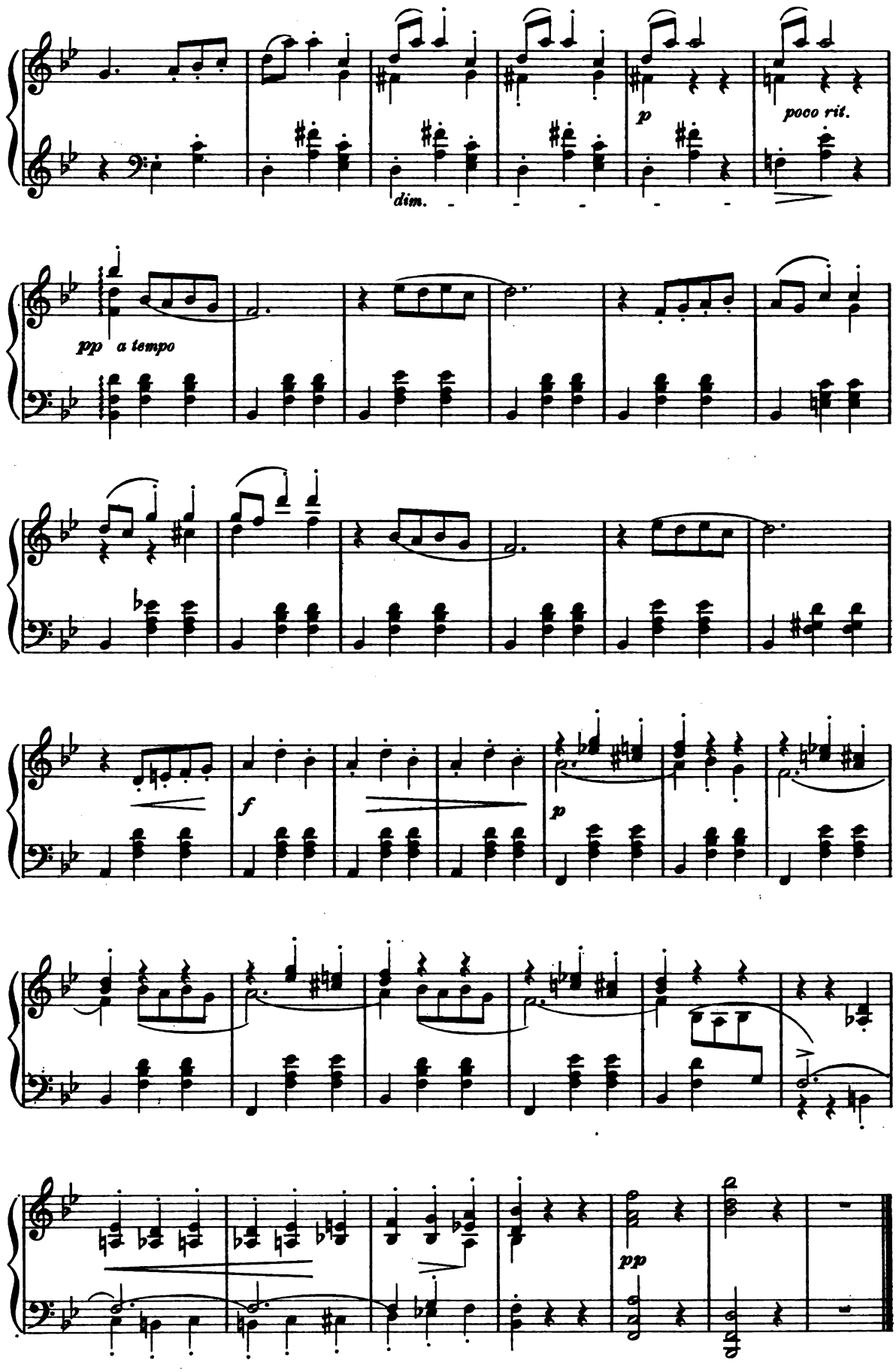

f
f
p
p

Valse Pittoresque.

H. REINHOLD, Op. 50. №4.

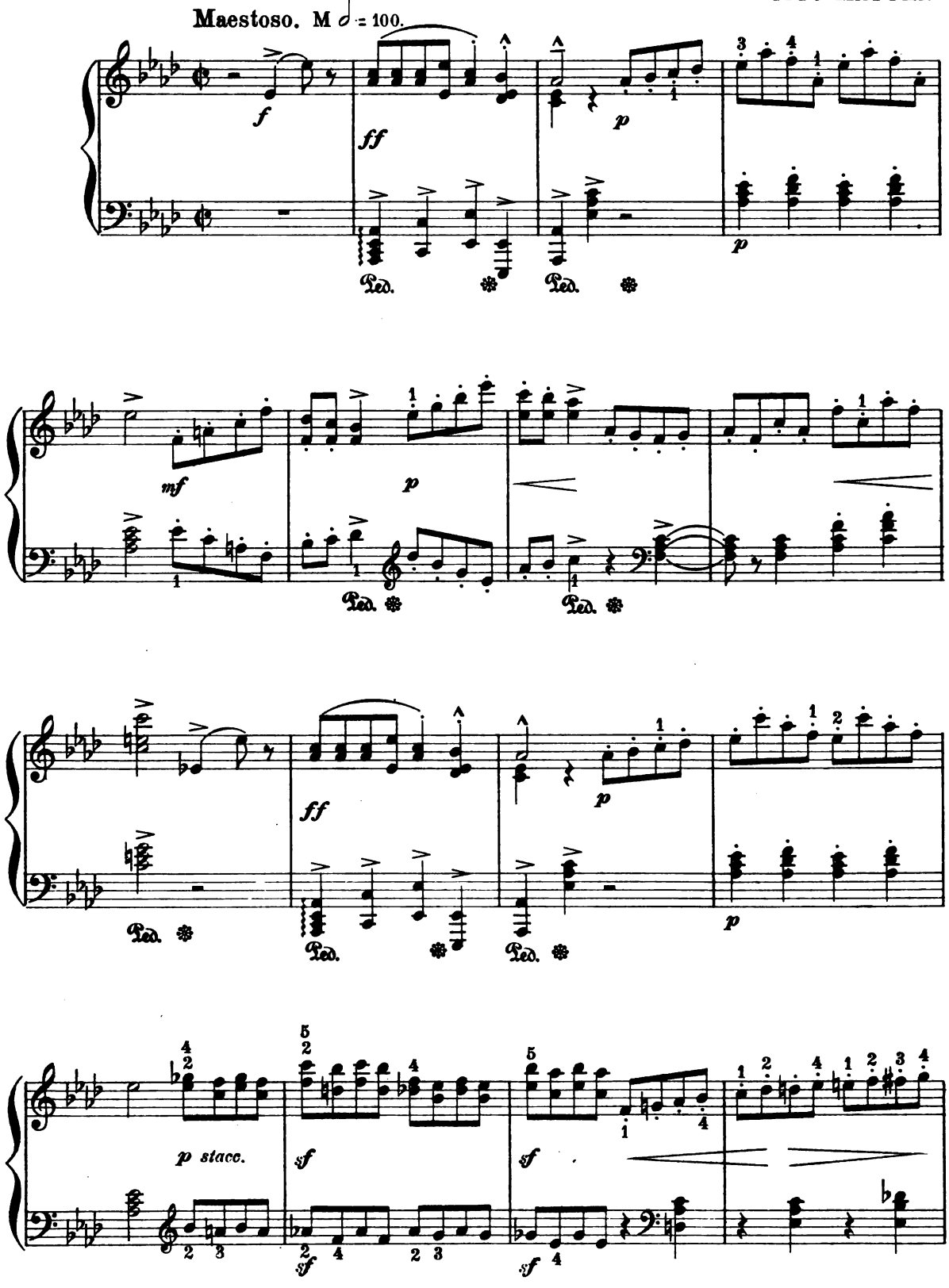
Allegro grazioso.

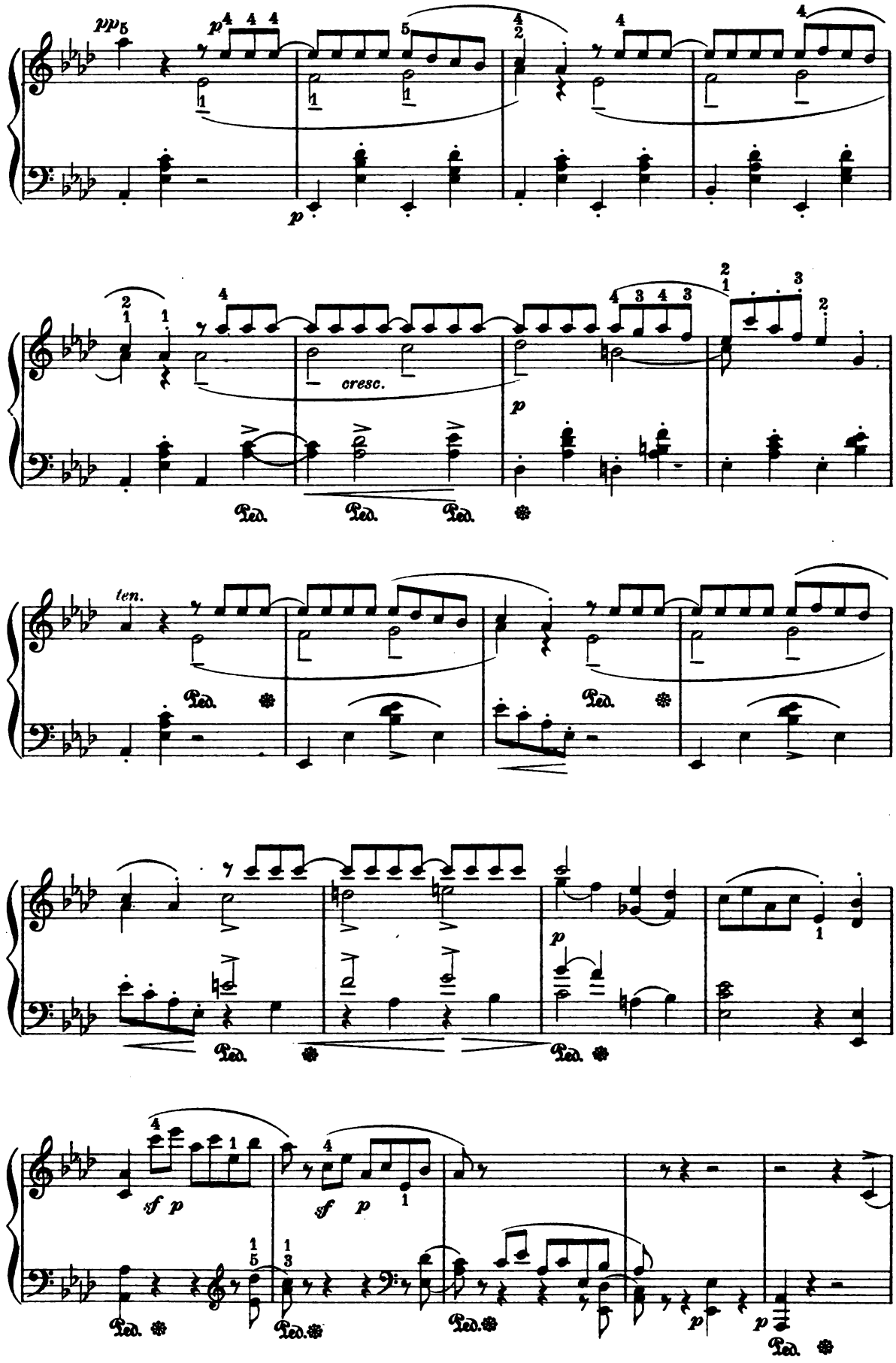


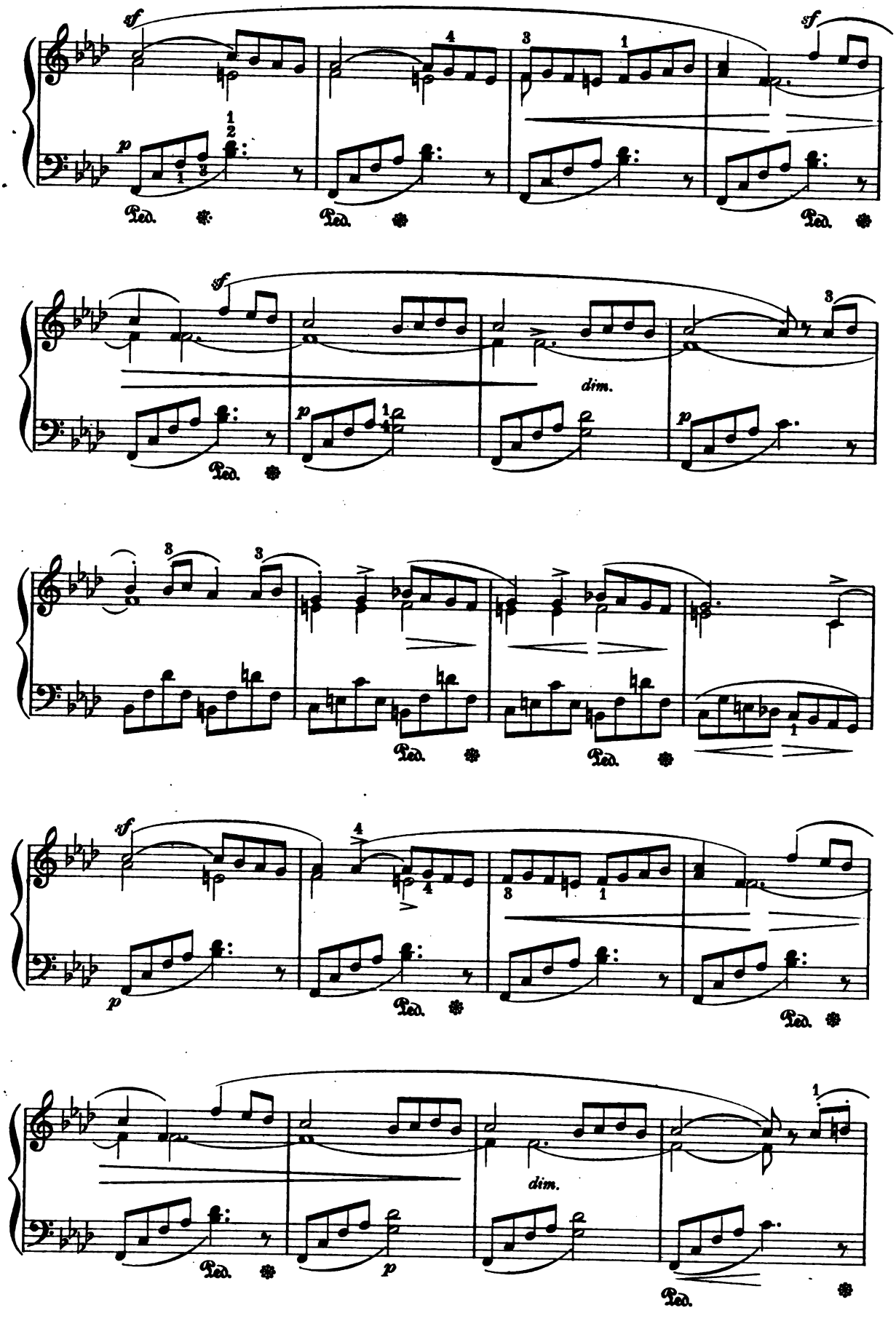

dim.
p
poco rit.
pp a tempo
f
p
pp

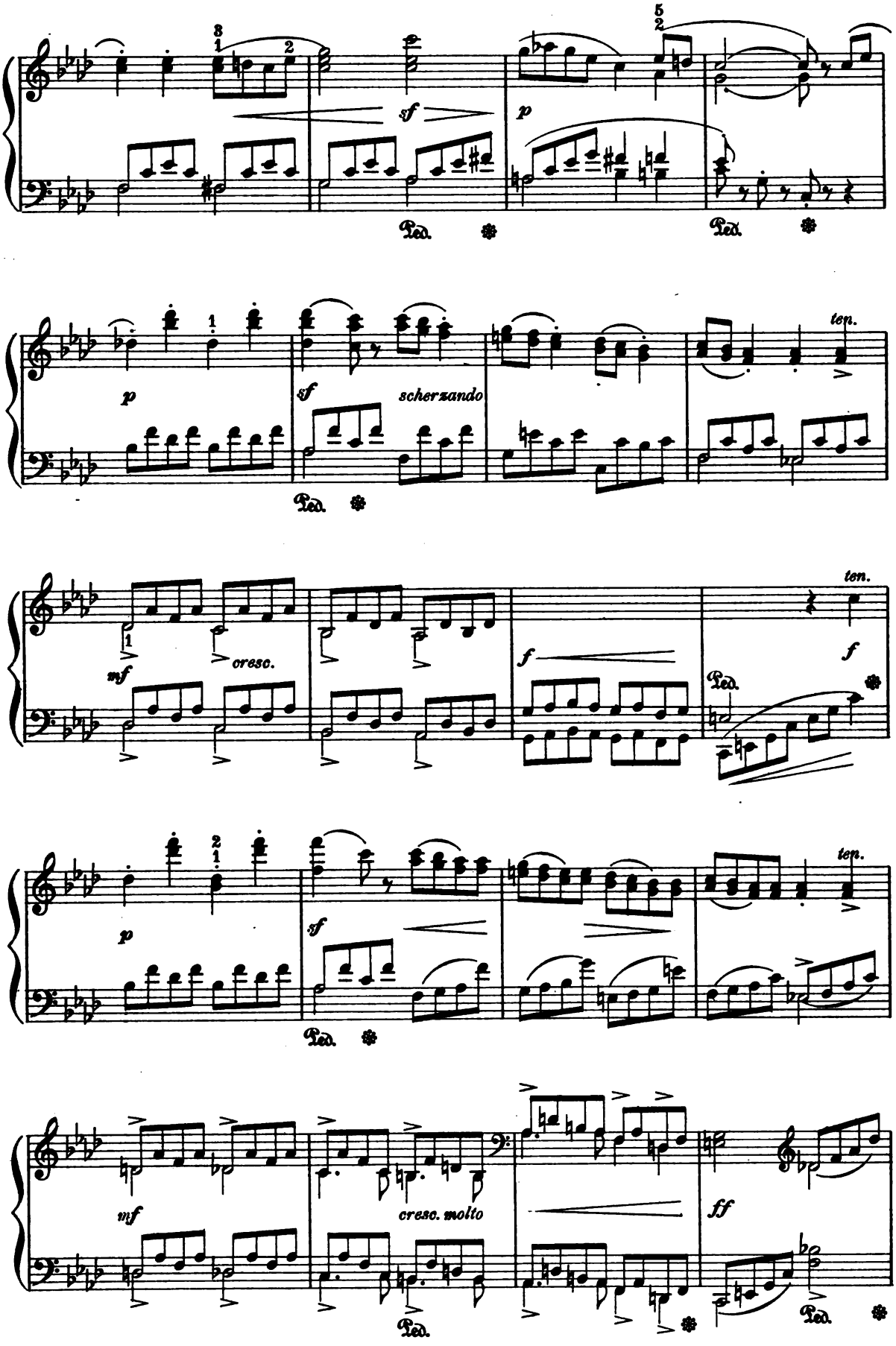
Victoria-Gavotte.

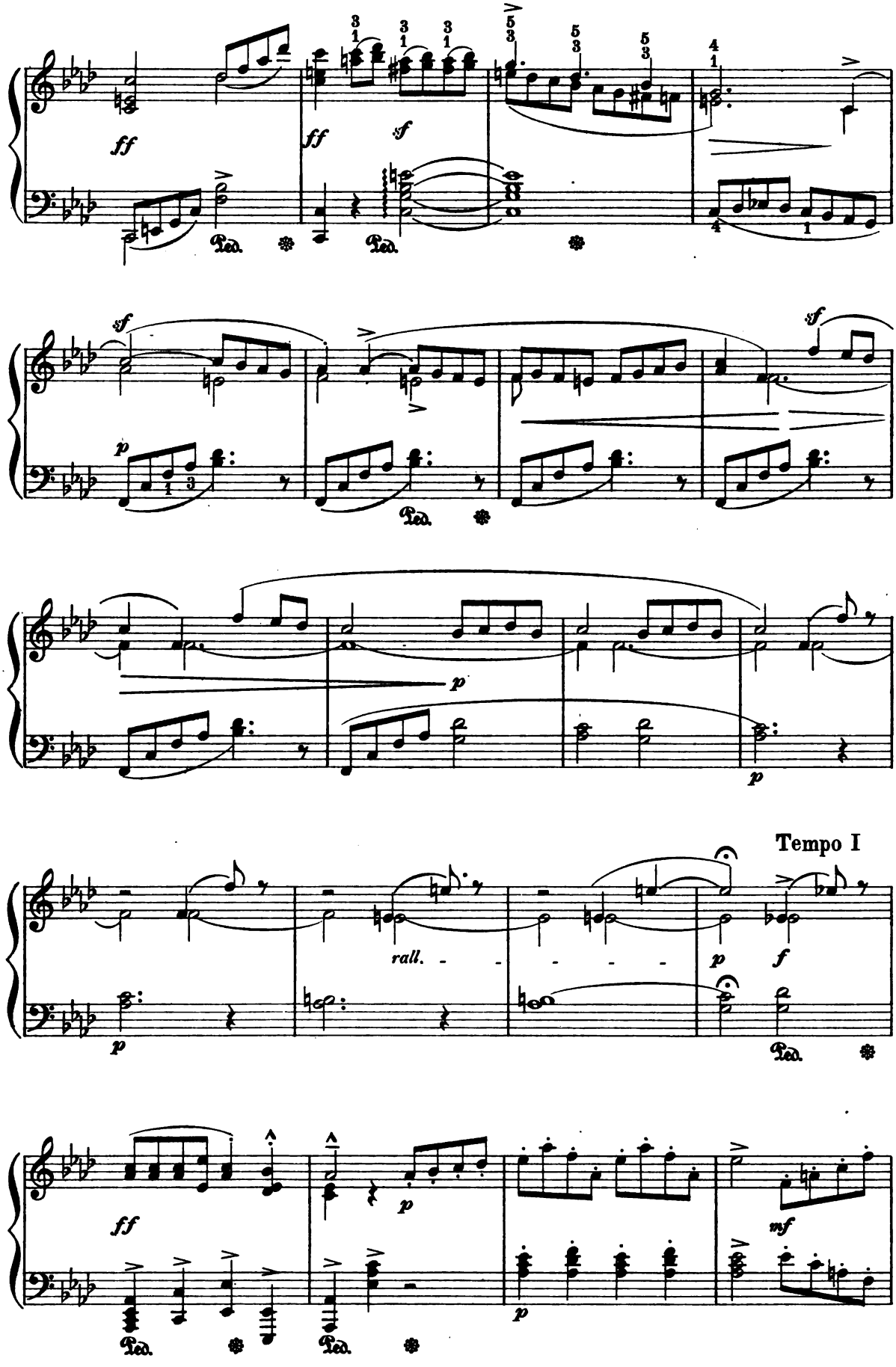
TITO MATTEI.

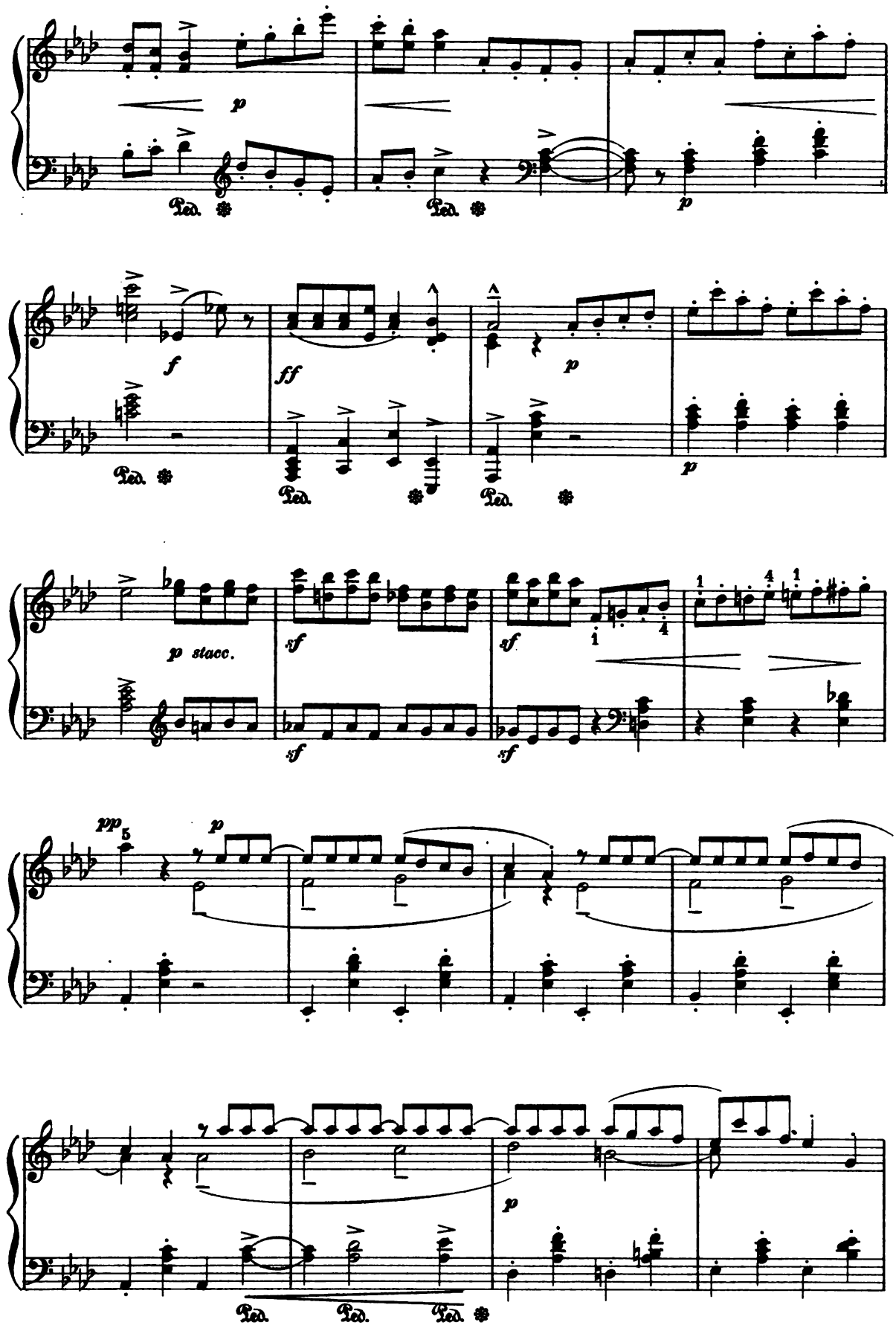


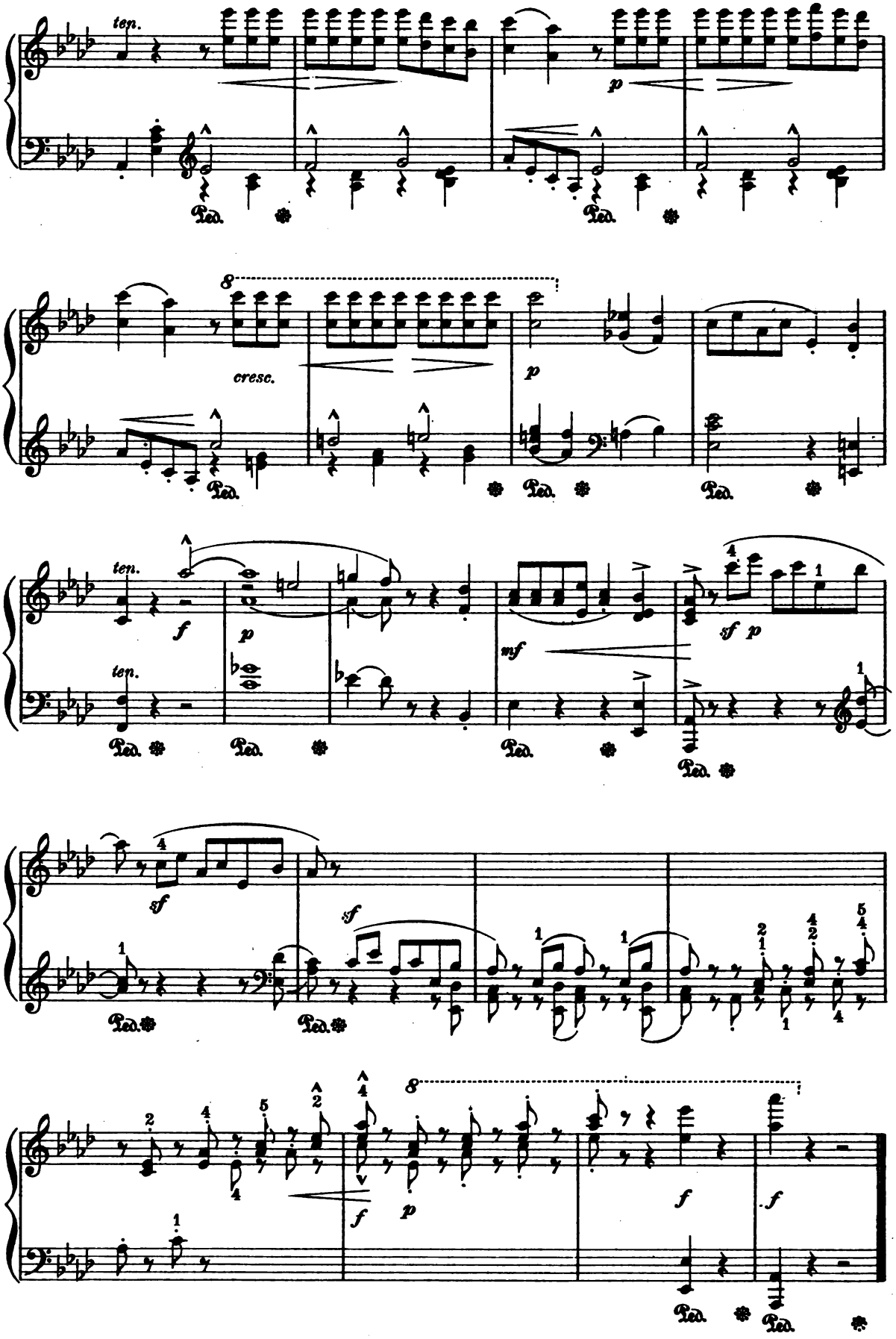

cresc.
ten.
Ped.
sf p
sf p


sf
p
Ped.
dim.


sf
p
Ped.
Ped.
p
sf
scherzando
ten.
Ped.
mf
cresc.
f
ten.
f
Ped.
p
sf
ten.
Ped.
mf
cresc. molto
ff
Ped.
Ped.


ff
ff
sf
Ped.
Ped.
sf
sf
p
Ped.
p
p
Tempo I
rall.
p
f
p
Ped.
ff
p
mf
p
Ped.
Ped.

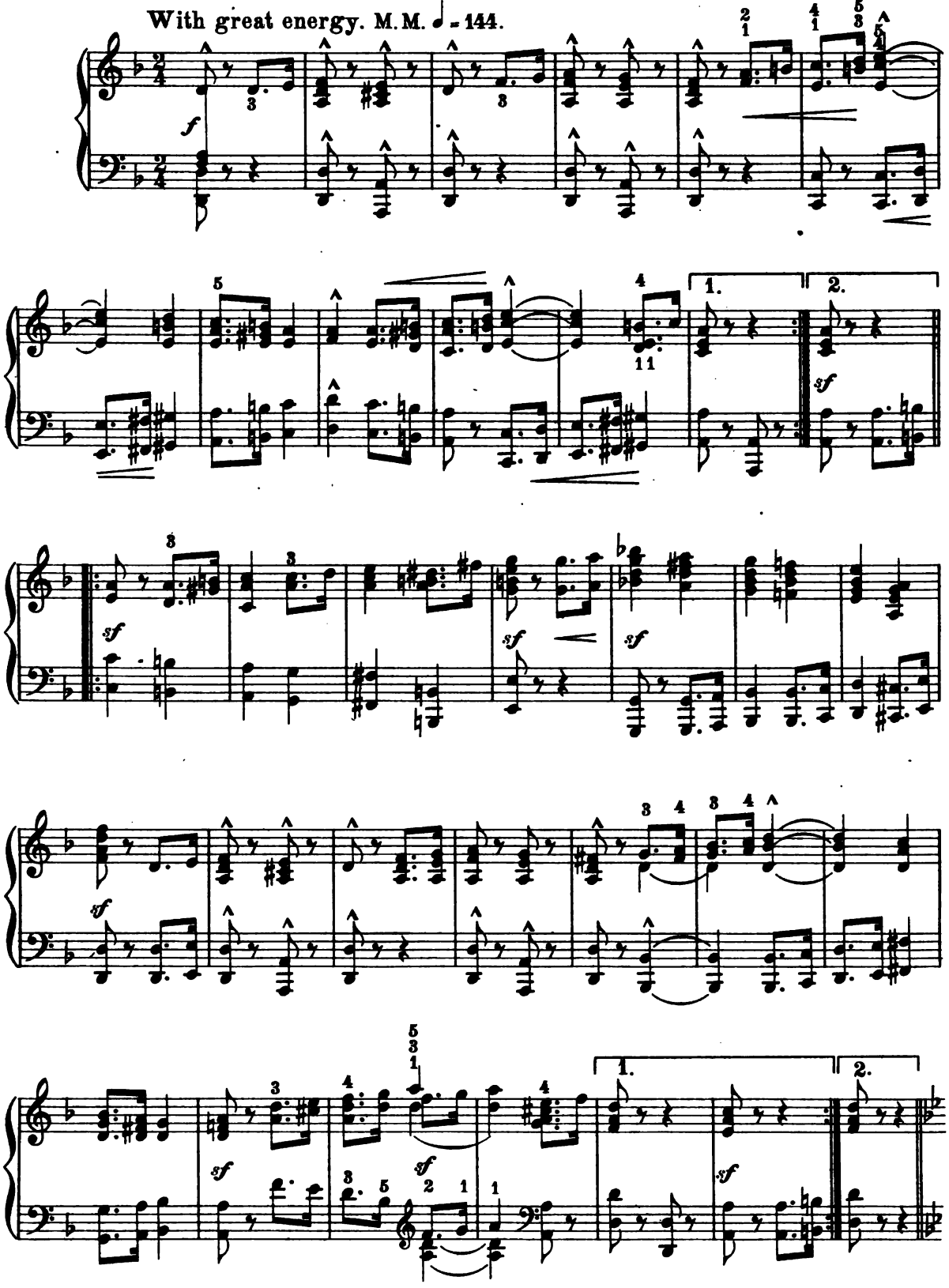

p
Ped.
Ped.
p
f
ff
p
Ped.
Ped.
Ped.
p
p stacc.
sf
sf
sf
sf
pp
5
p
p
Ped.
Ped.
Ped.

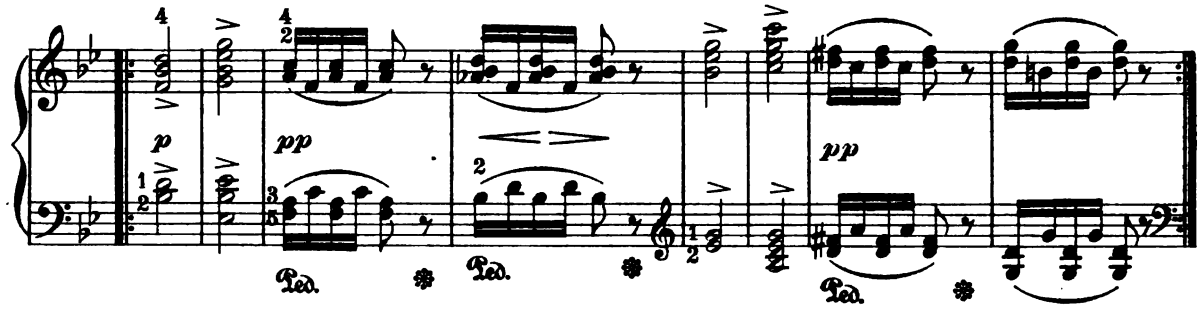

ten.
p
cresc.
p
ten.
f
p
mf
sf p
sf
sf
f
p
f
f

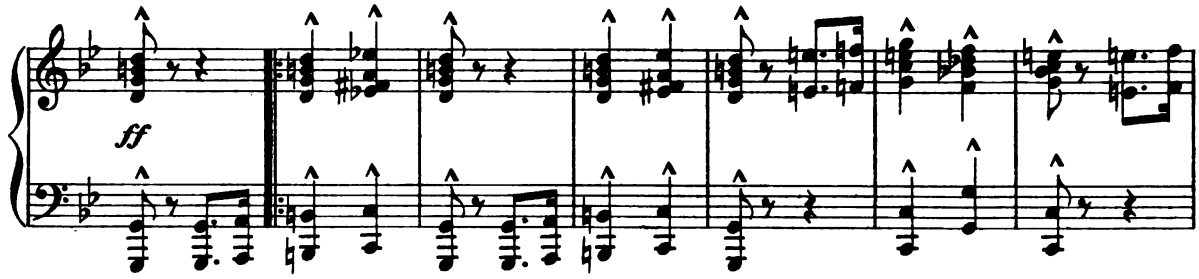
A Stranger.

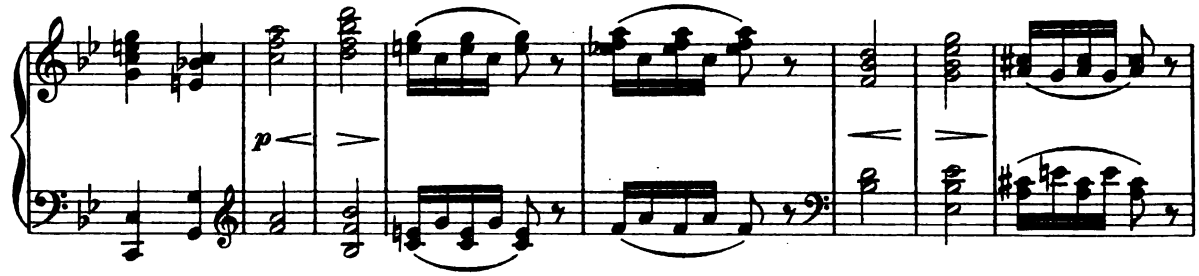
R. SCHUMANN Op. 68, № 28.

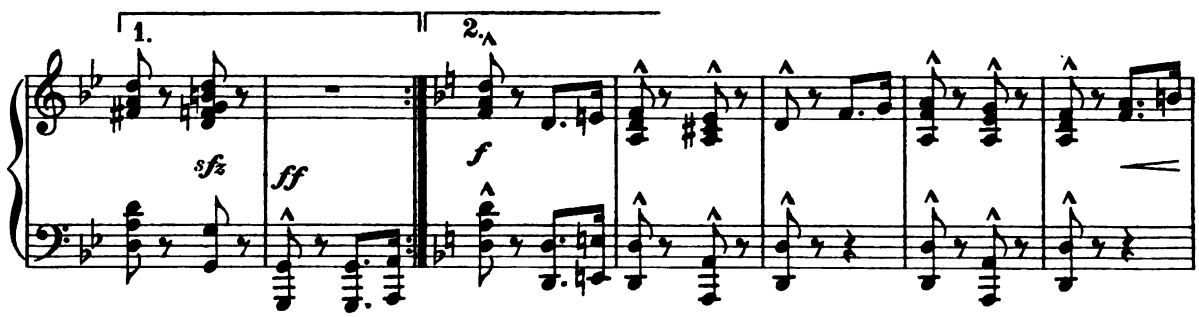
With great energy. M.M. ♩ = 144.

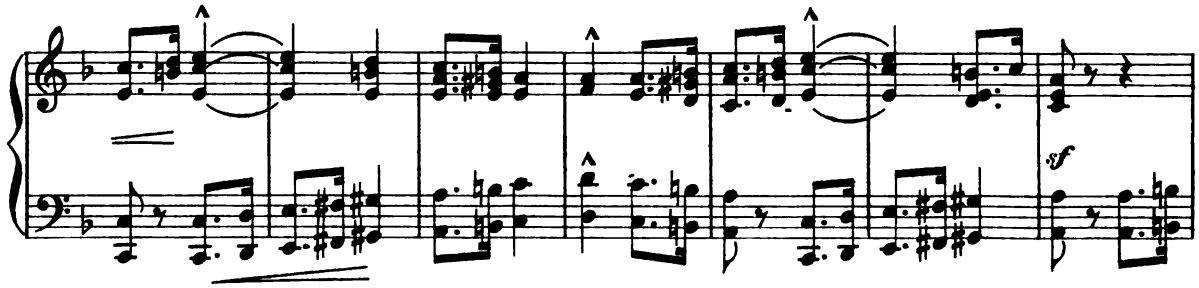


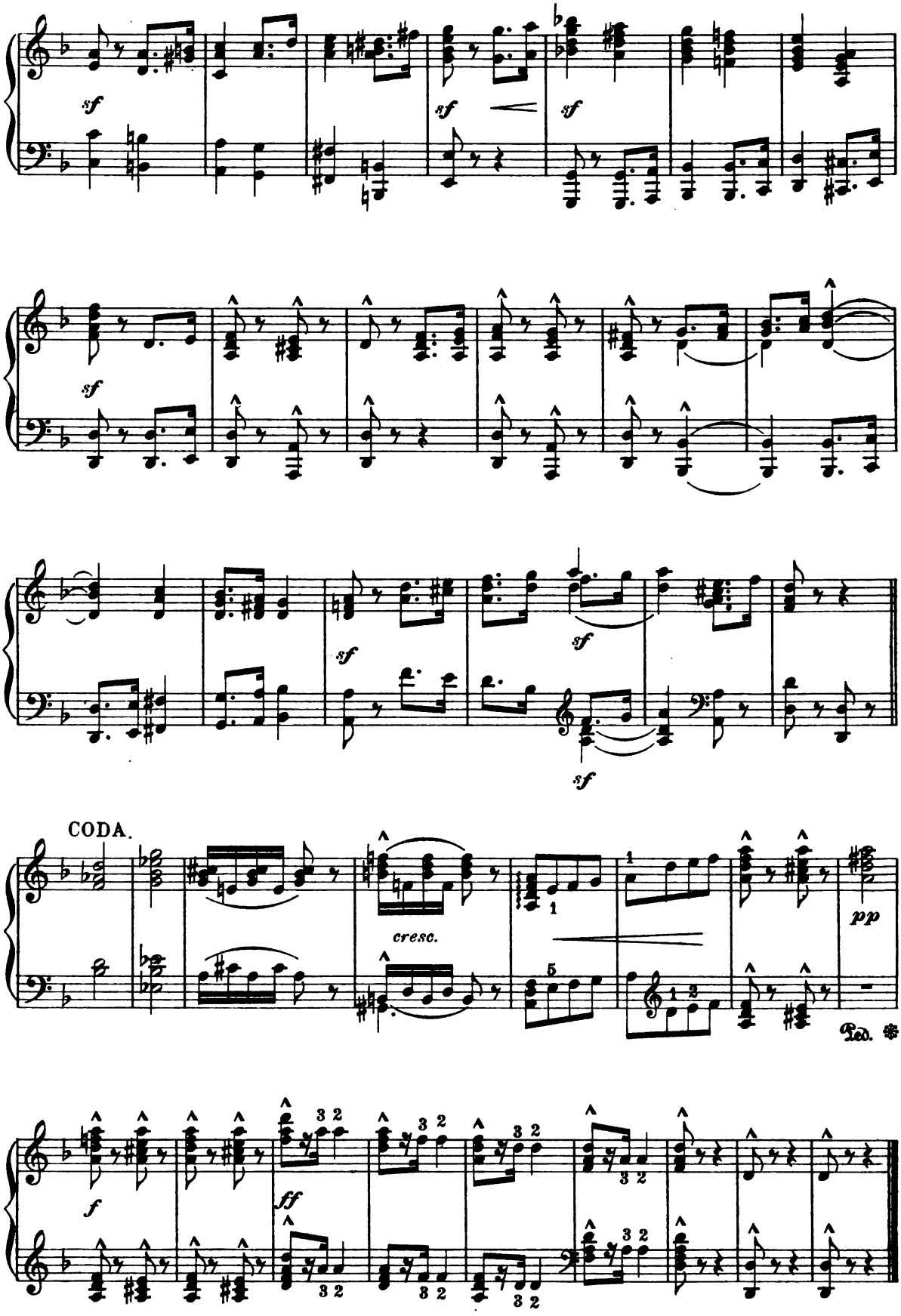

p
pp
Ped.
pp


ff


p


1.
2.
sfz
ff
f


sf

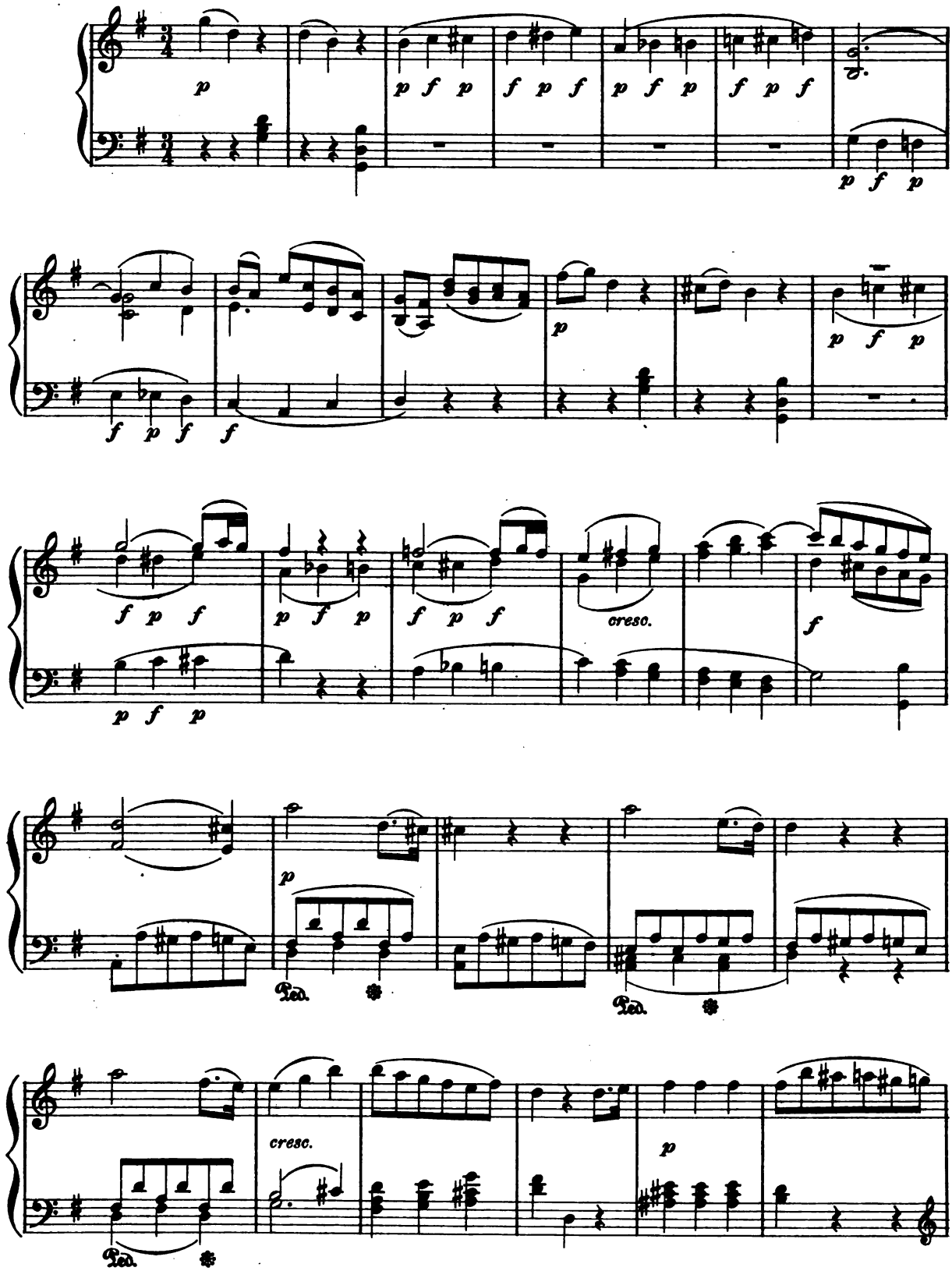

sf
sf
sf
sf
sf
sf
CODA.
cresc.
pp
Ped.
f
ff

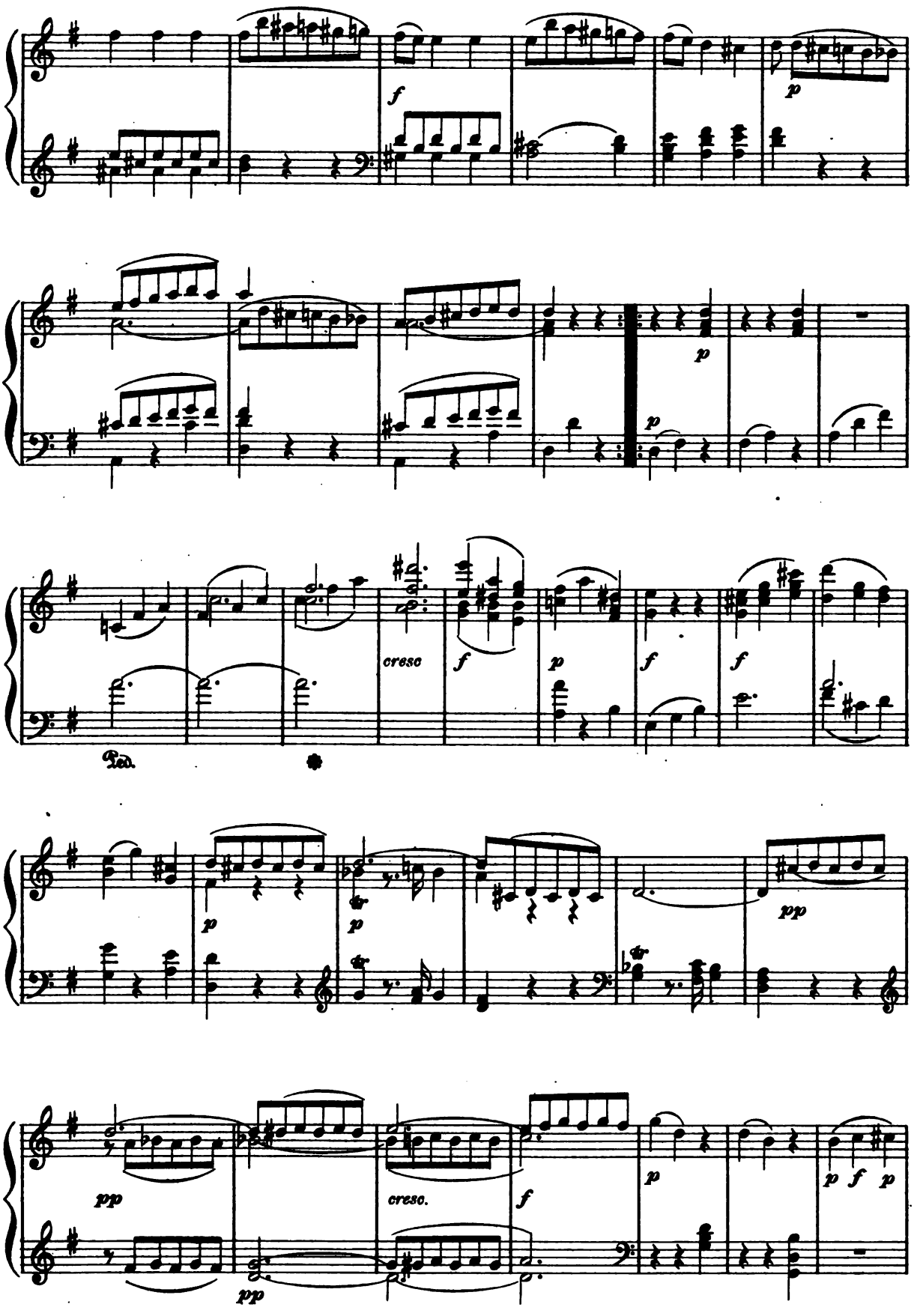
Minuet

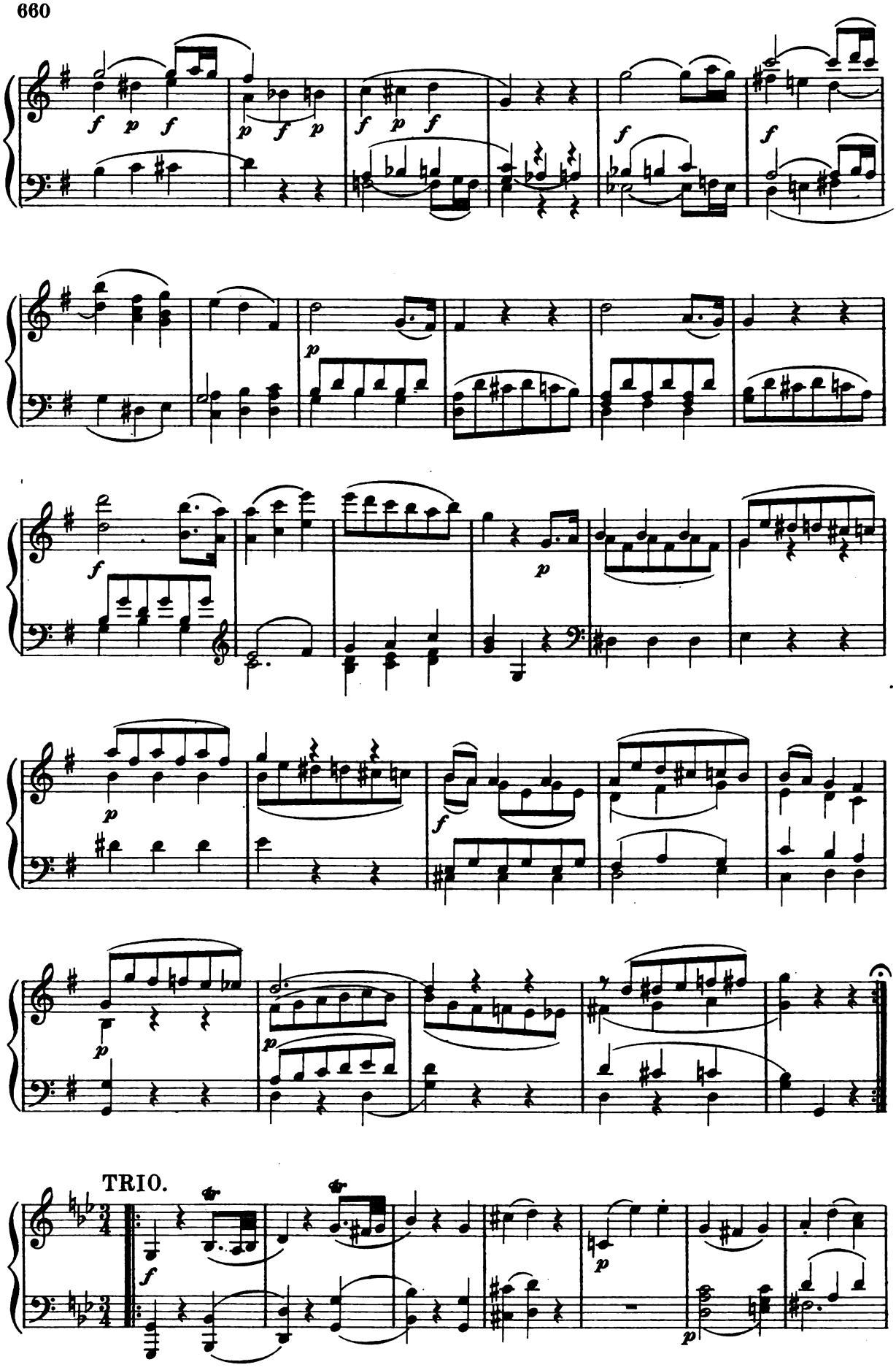
FROM

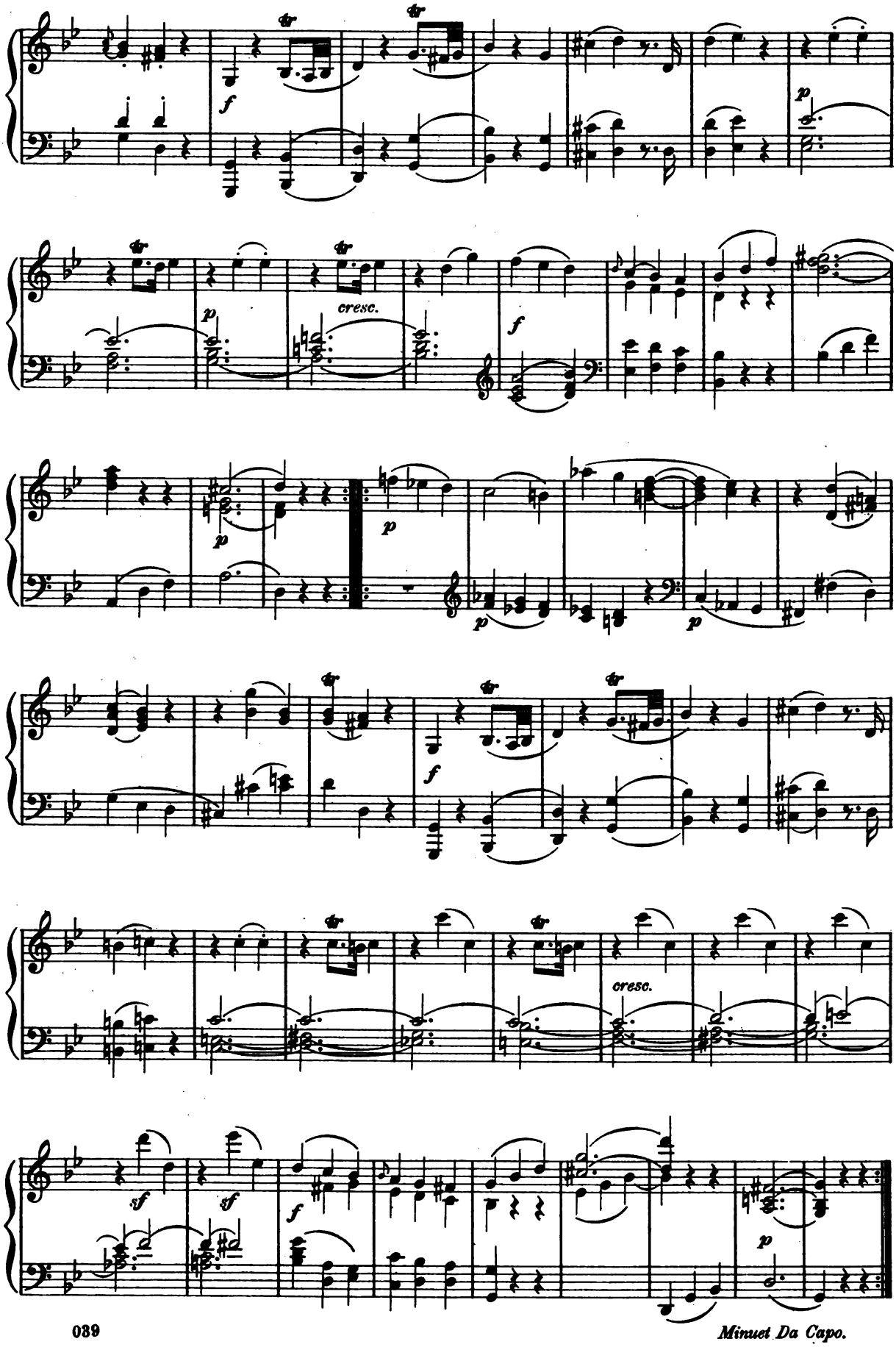
THE STRING QUARTETT in G.

W. A. MOZART.




f
p
p
p
cresc
f
p
f
f
Ped.
p
p
pp
pp
cresc.
f
p
p f p

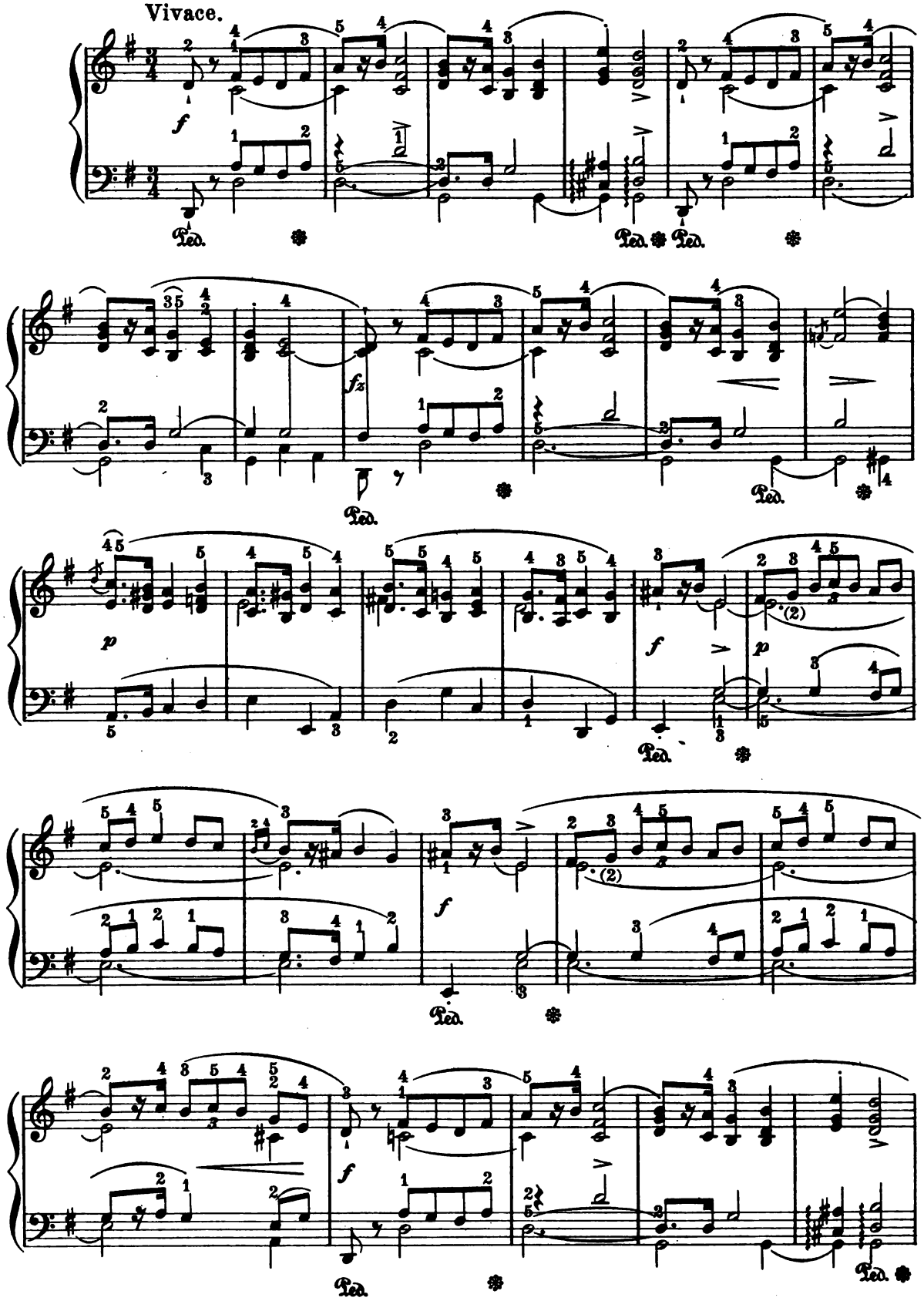

TRIO.

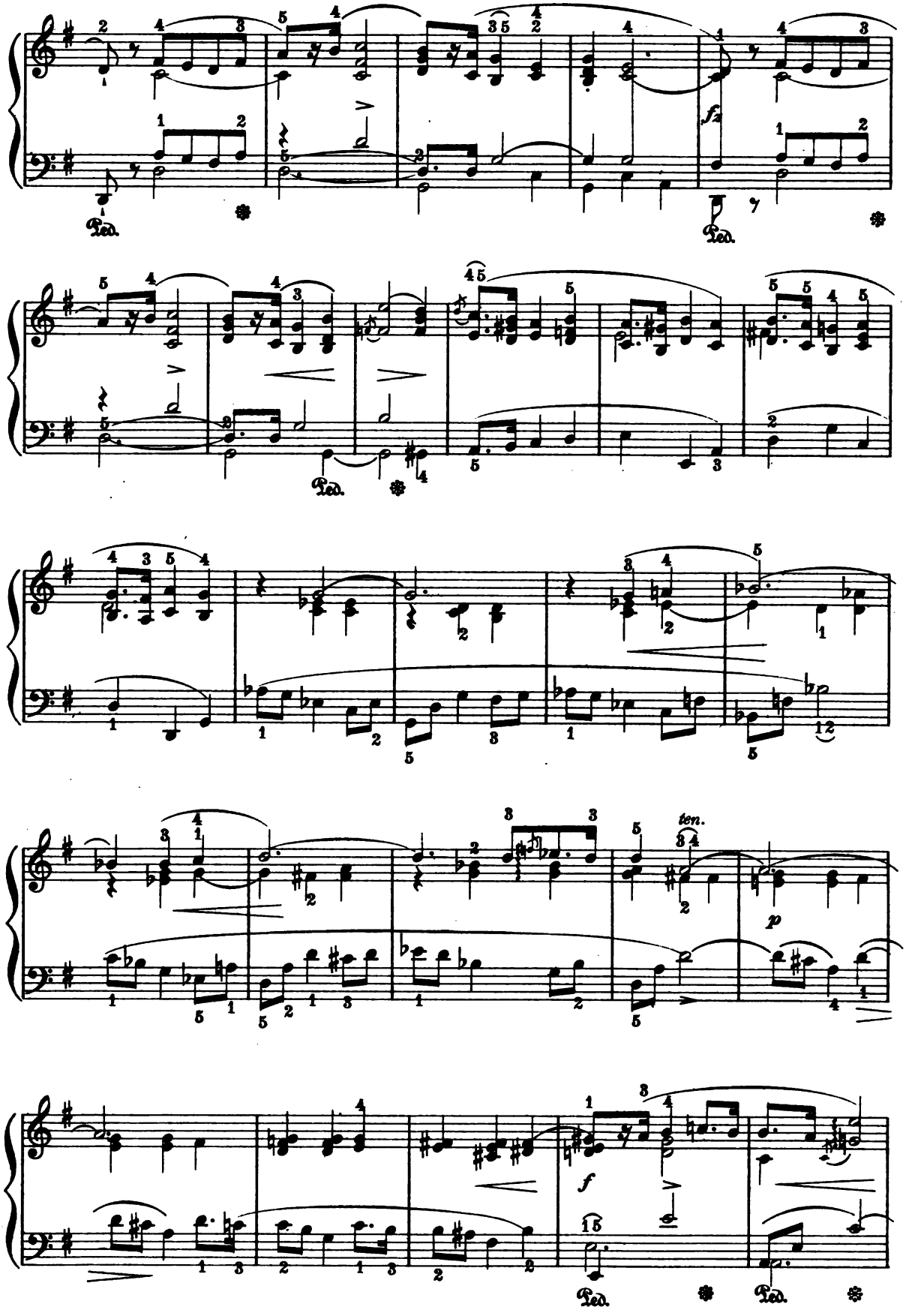


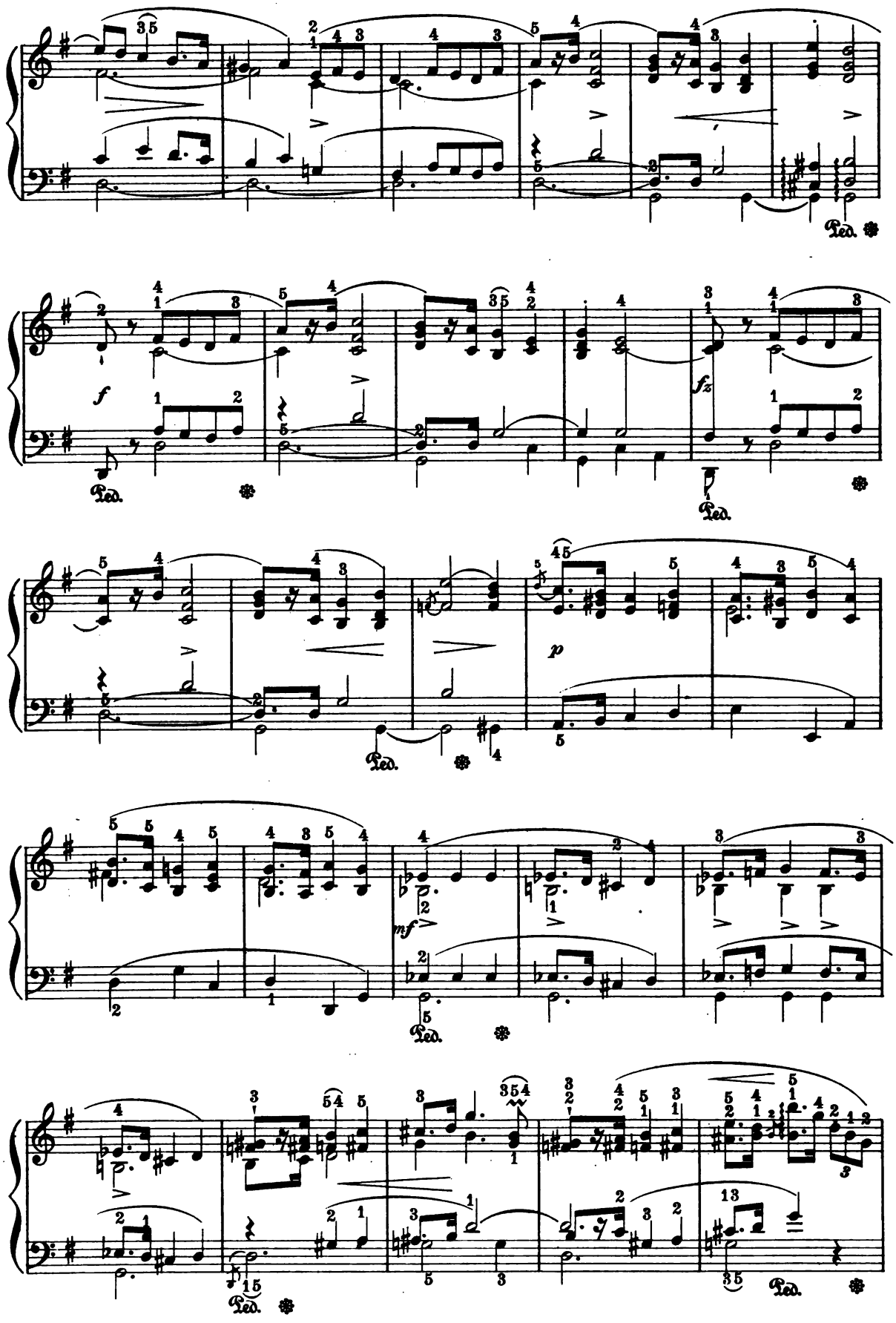
Minuet Da Capo.

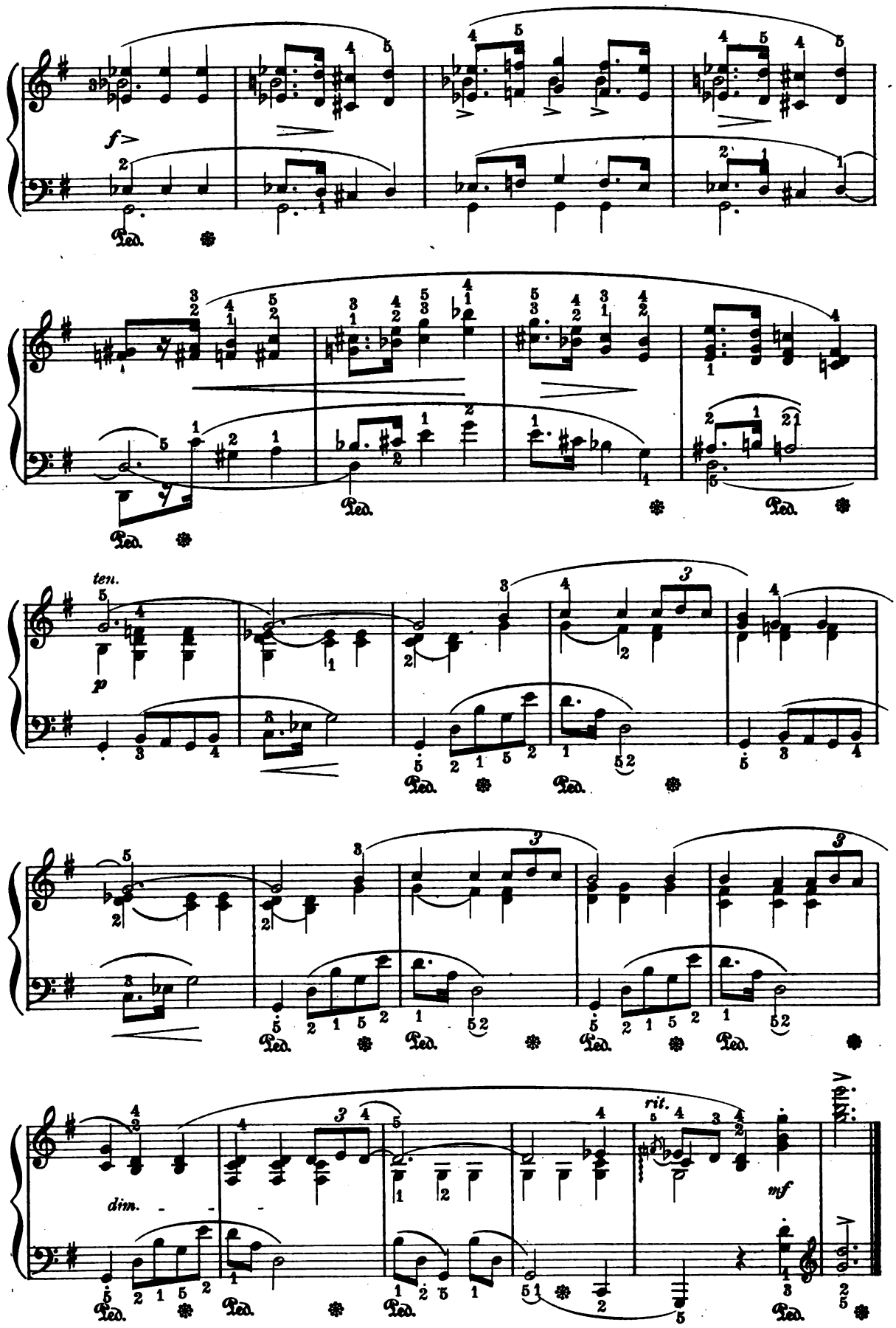
Mazurka.

F. CHOPIN, Op. 50. №1.




Ped.
fz
ten.
p
f

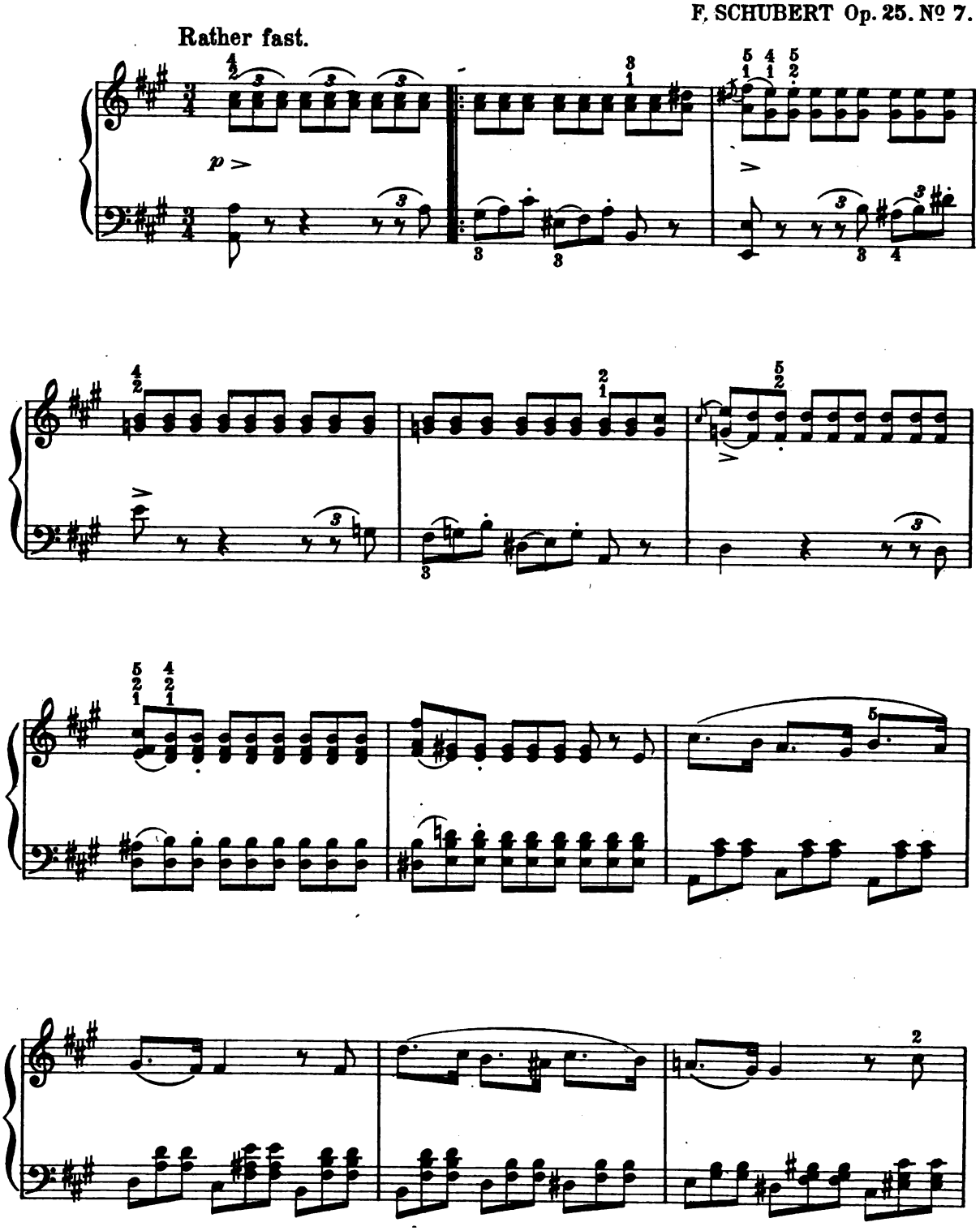

Ped.
f
Ped.
fz
Ped.
Ped.
p
mf
Ped.
Ped.
Ped.

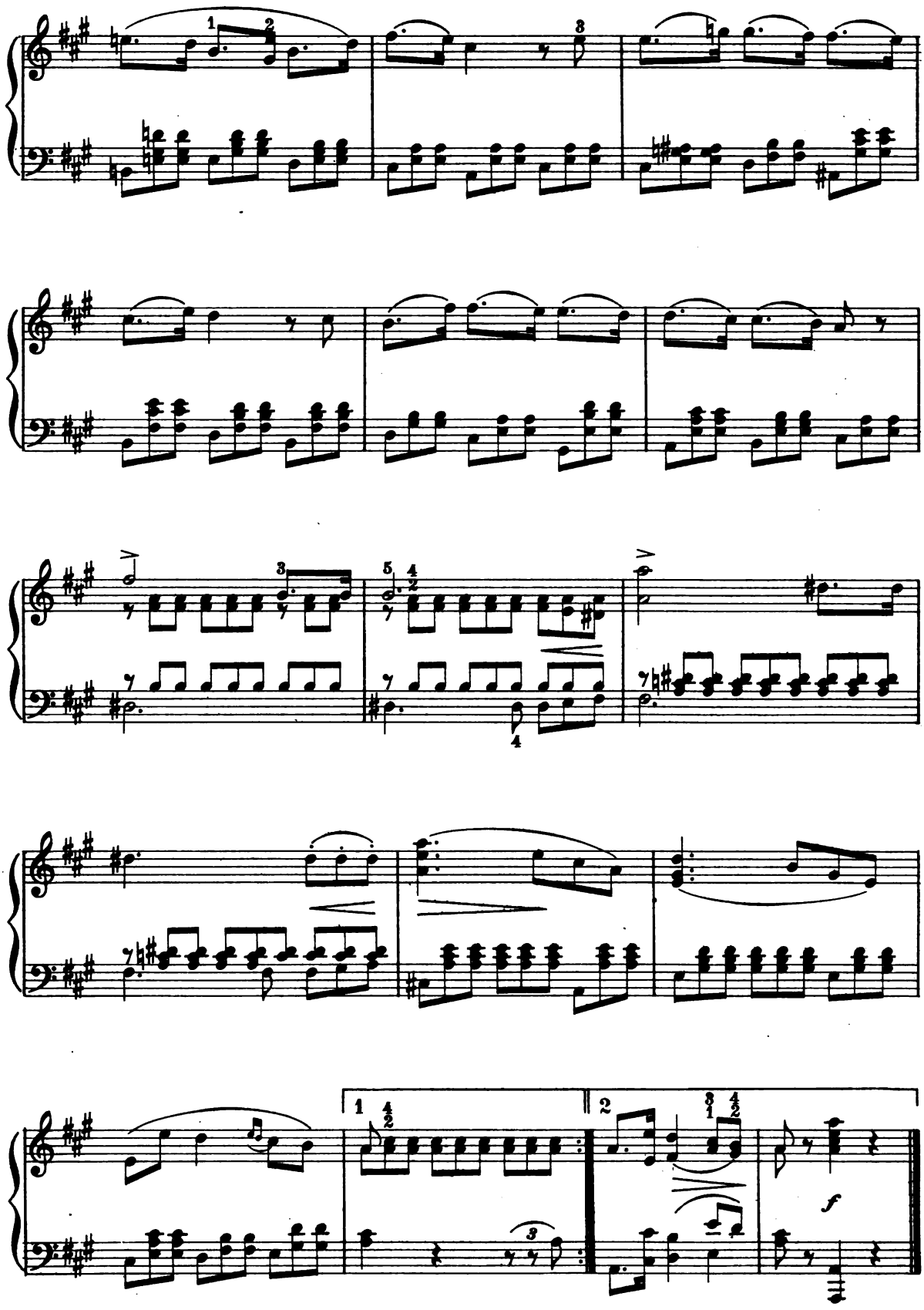

f
Ped.
ten.
p
dim.
rit.
mf
Ped.

Impatience.

SONG.

F. SCHUBERT Op. 25. № 7.

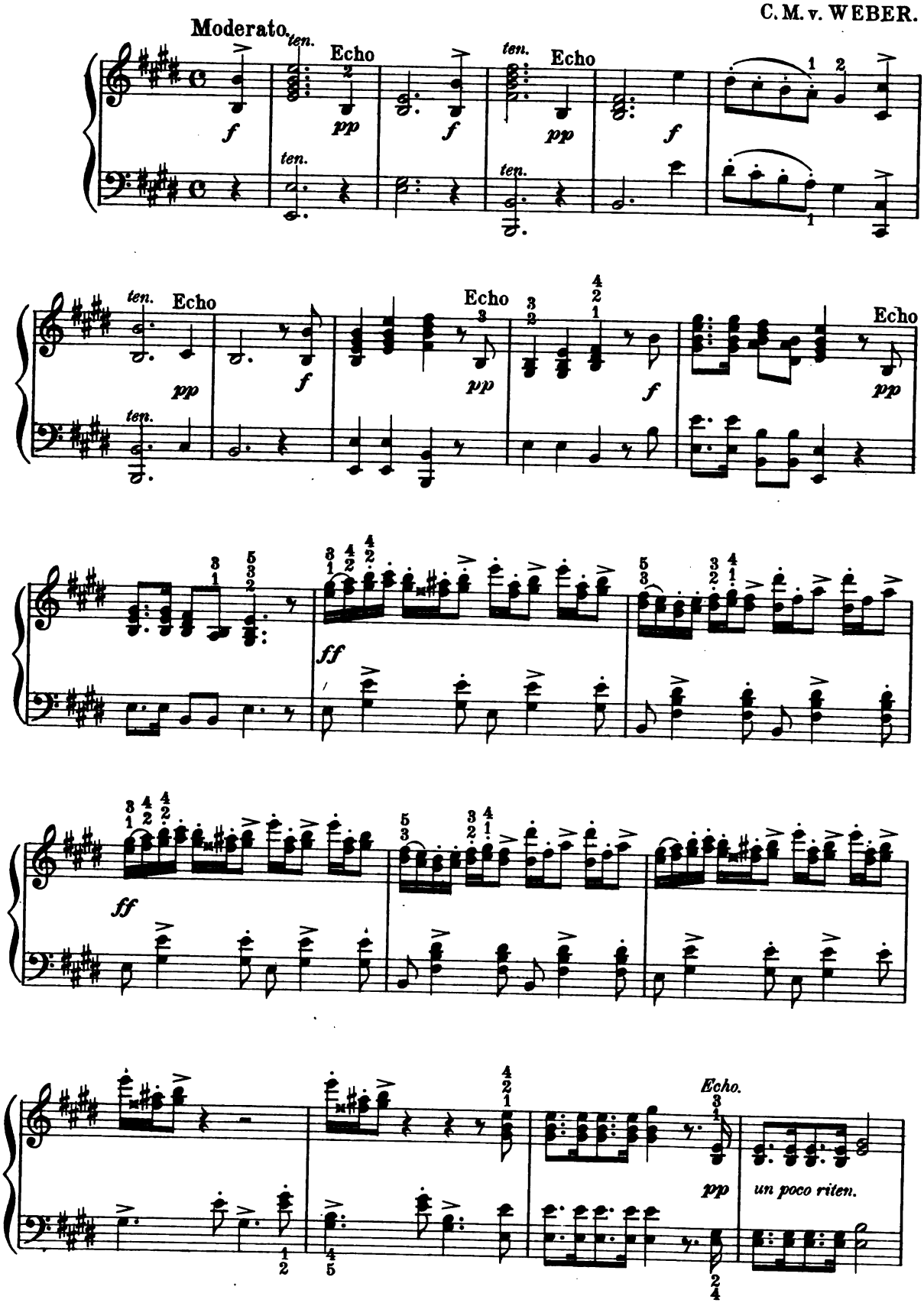


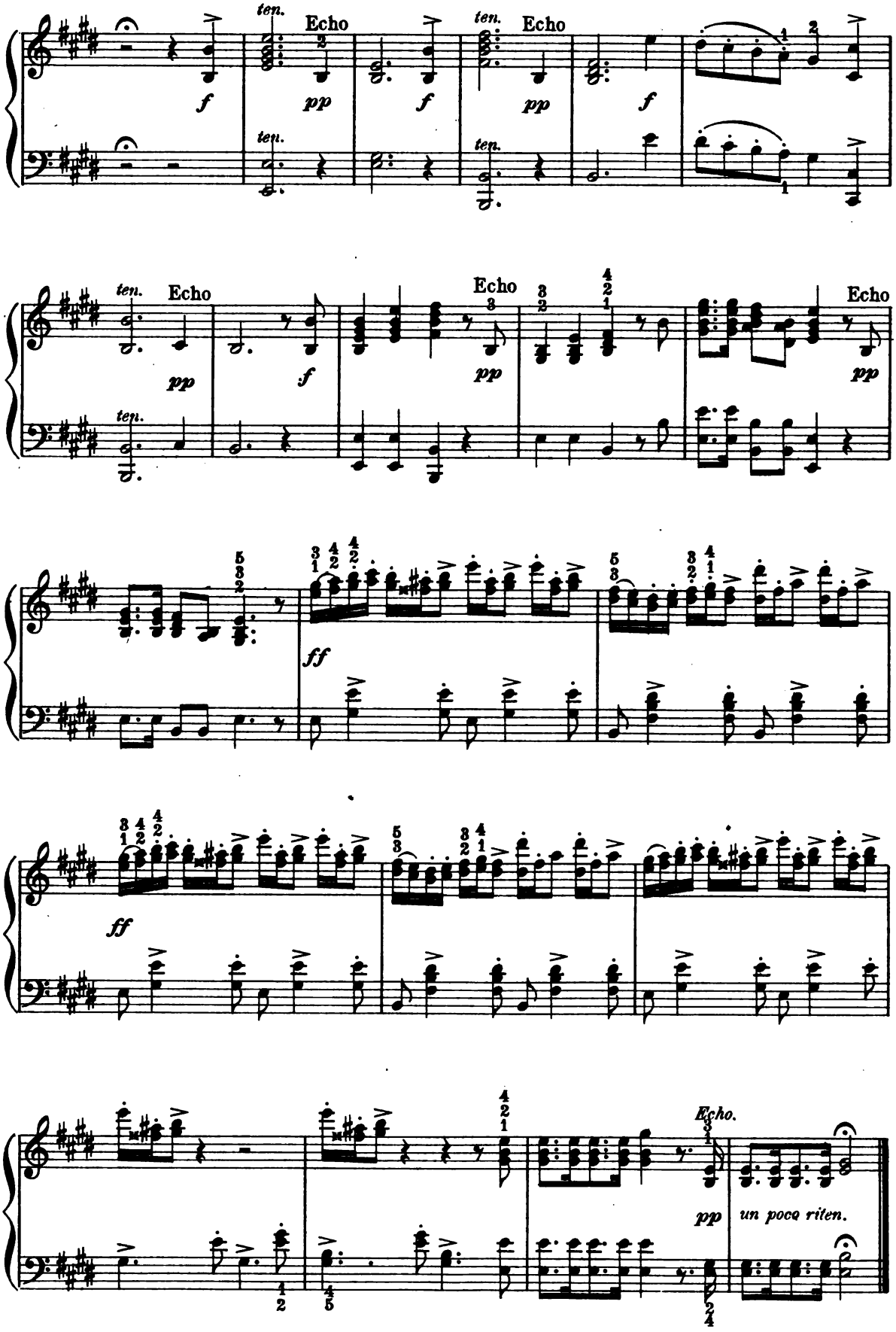


Gipsy Chorus.

from the Opera "PRECIOSA".

C. M. v. WEBER.



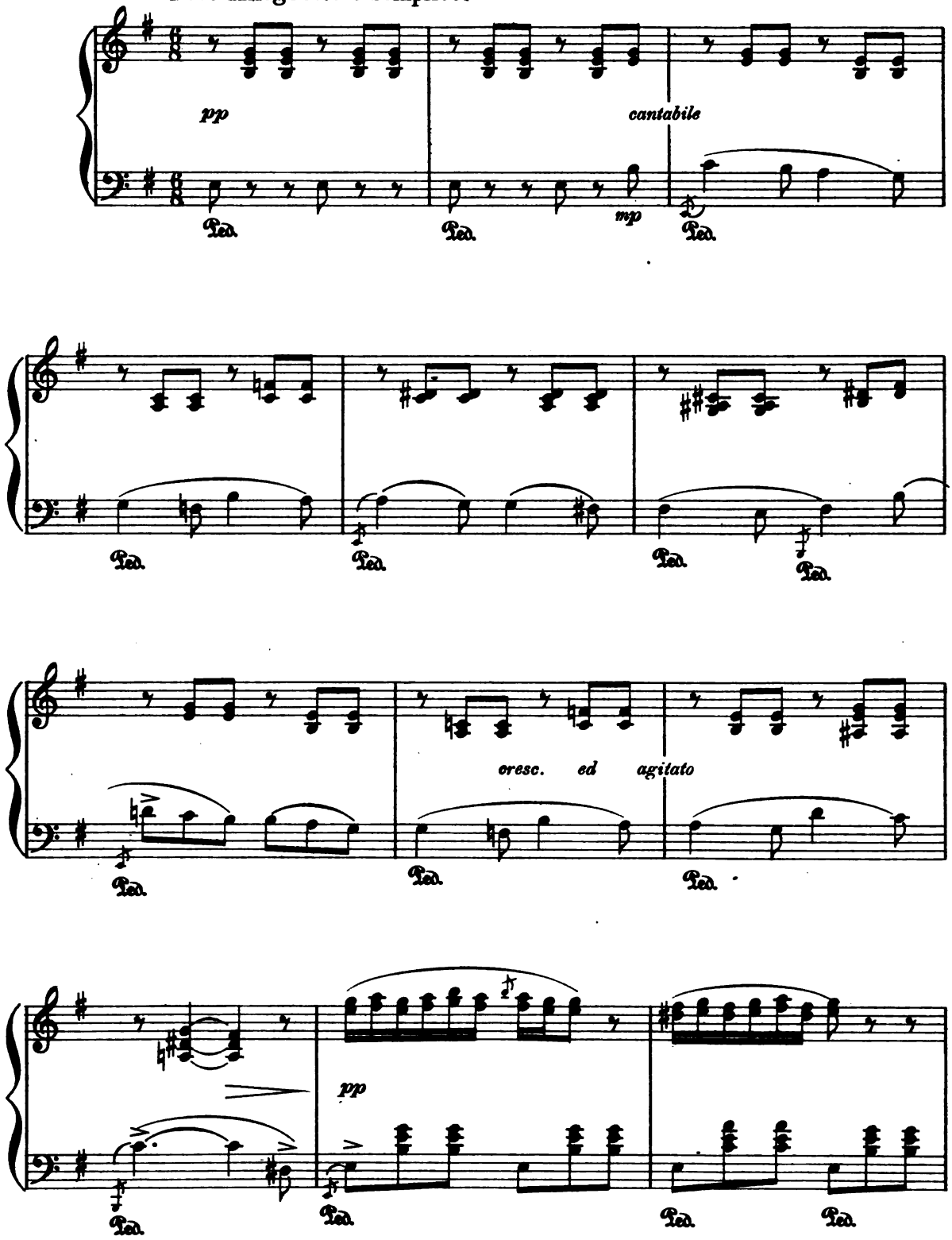

ten.
Echo
f
pp
f
ten.
Echo
pp
f
ten.
Echo
pp
f
ten.
Echo
pp
Echo
pp
ff
ff
Echo.
pp
un poco riten.

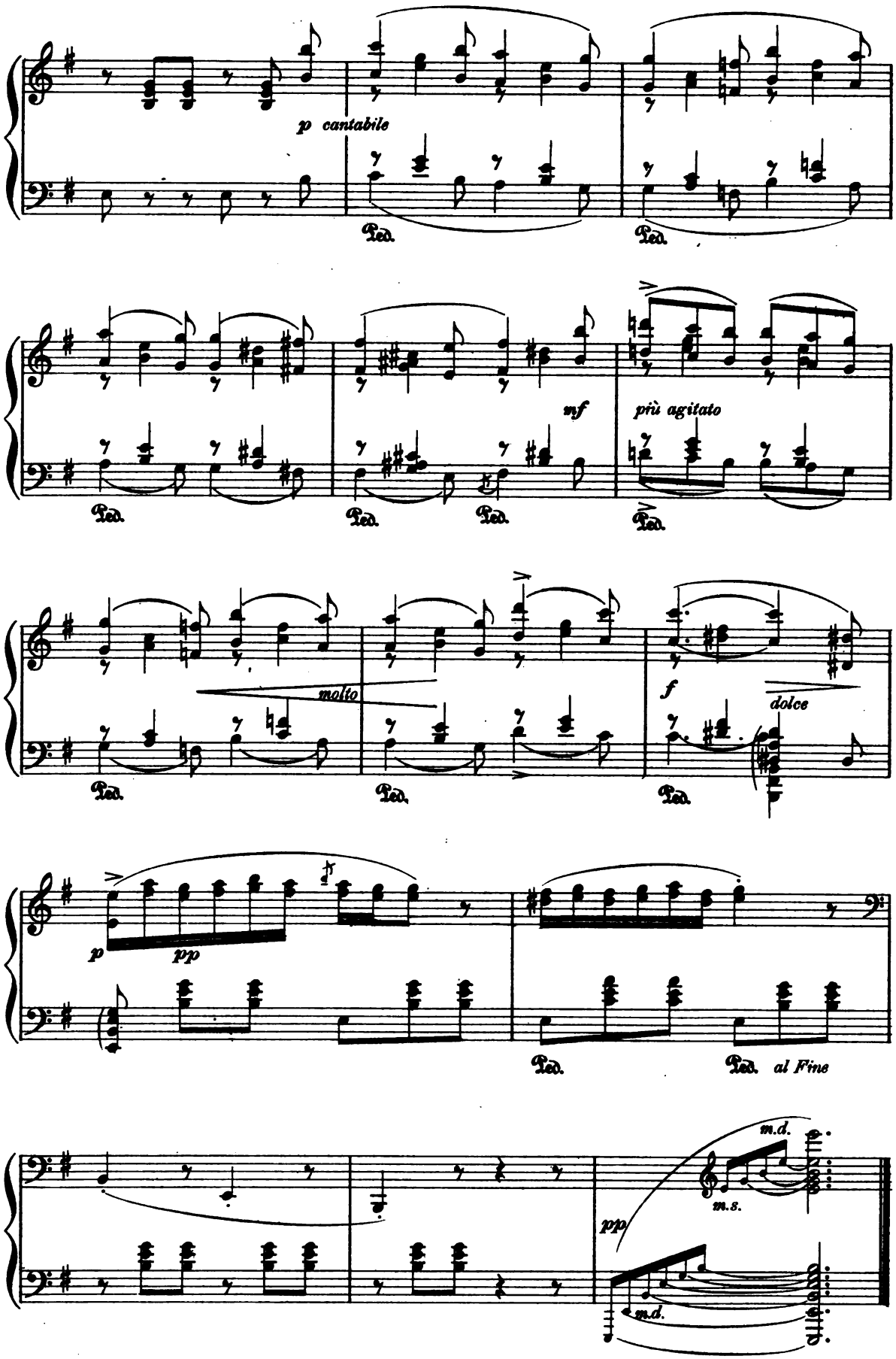
She Is So Fair.

(Song without words.)

Edw. GRIEG, Op. 41. Nº 4.

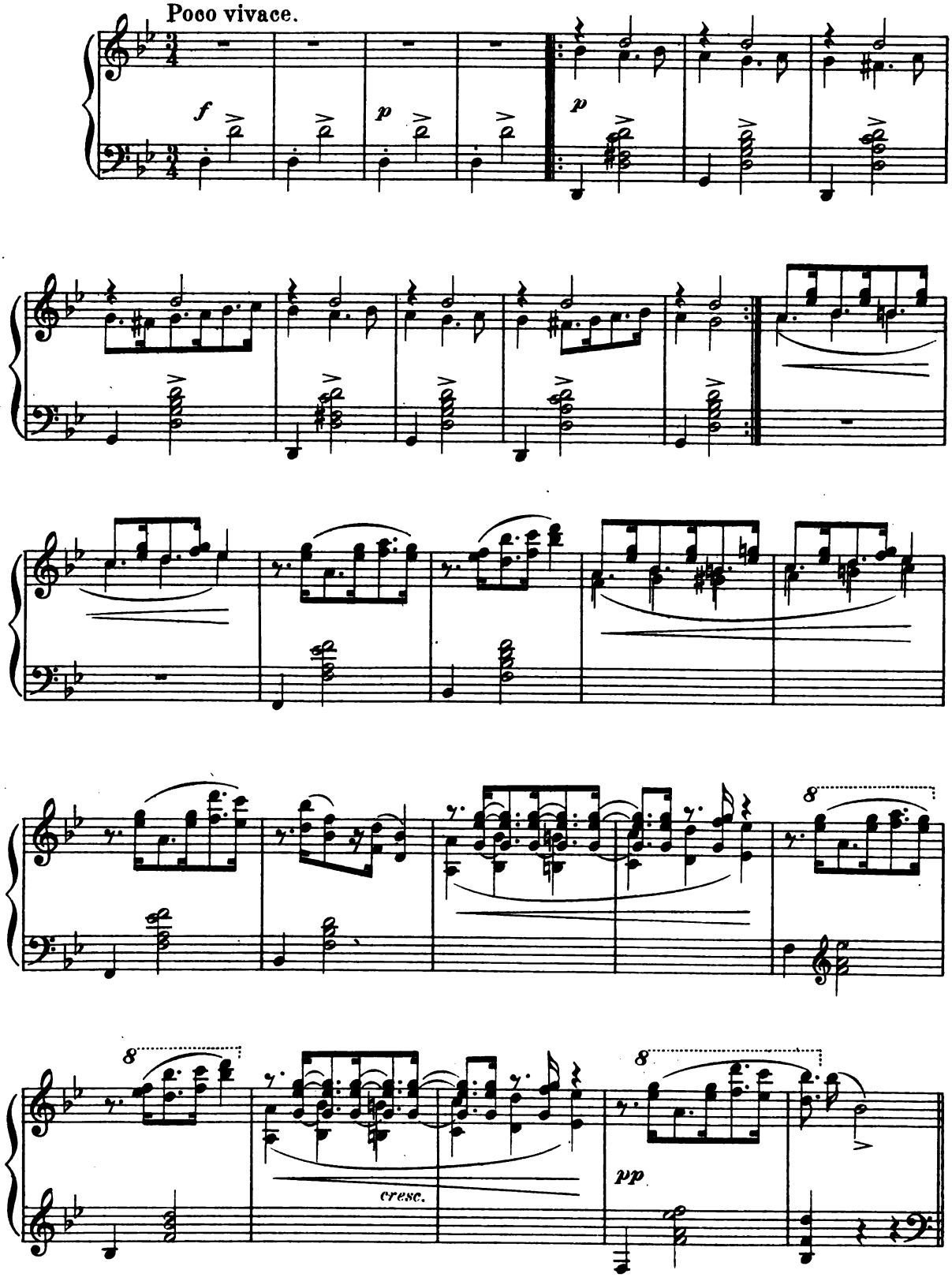
Poco Allegretto e semplice.

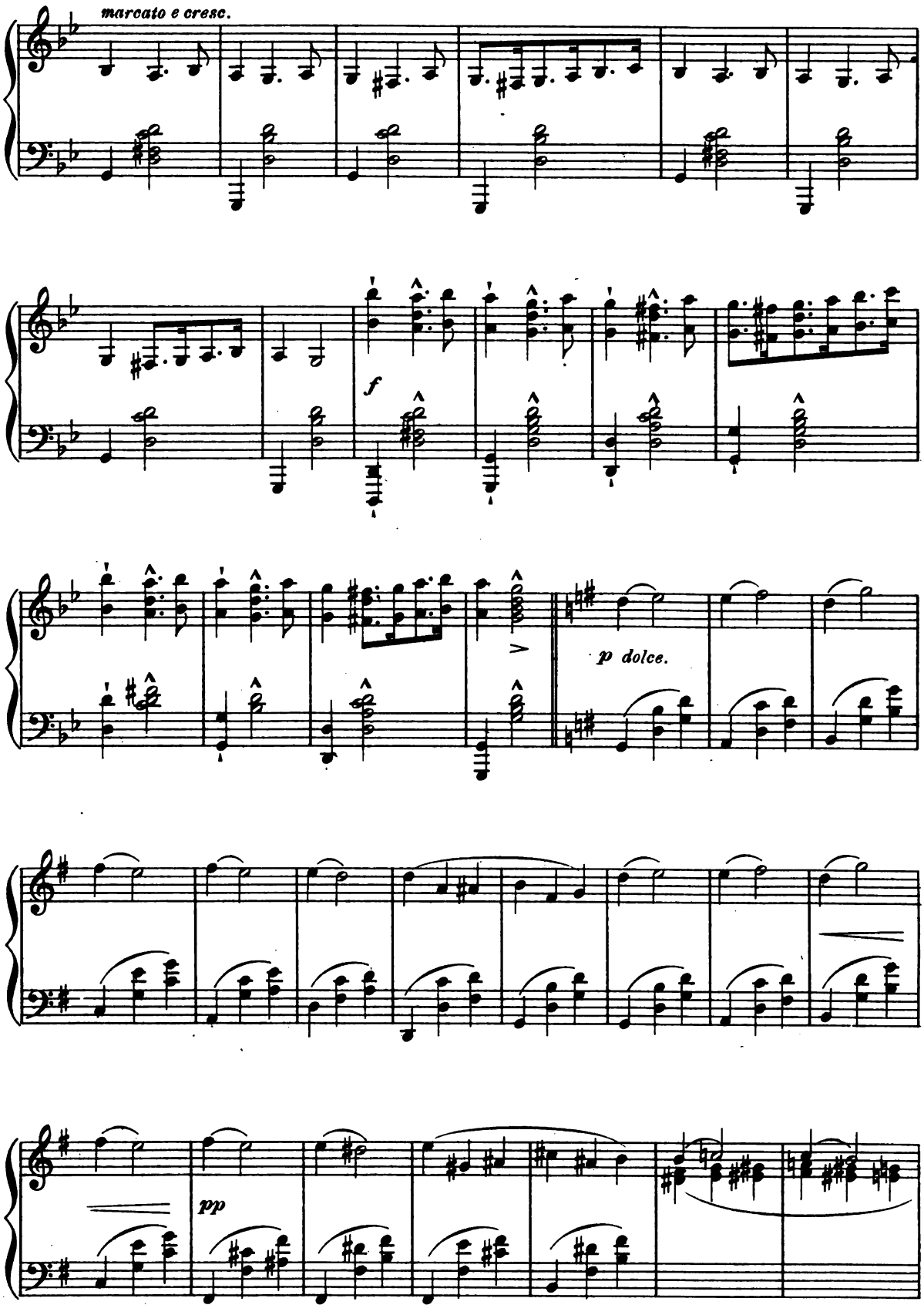


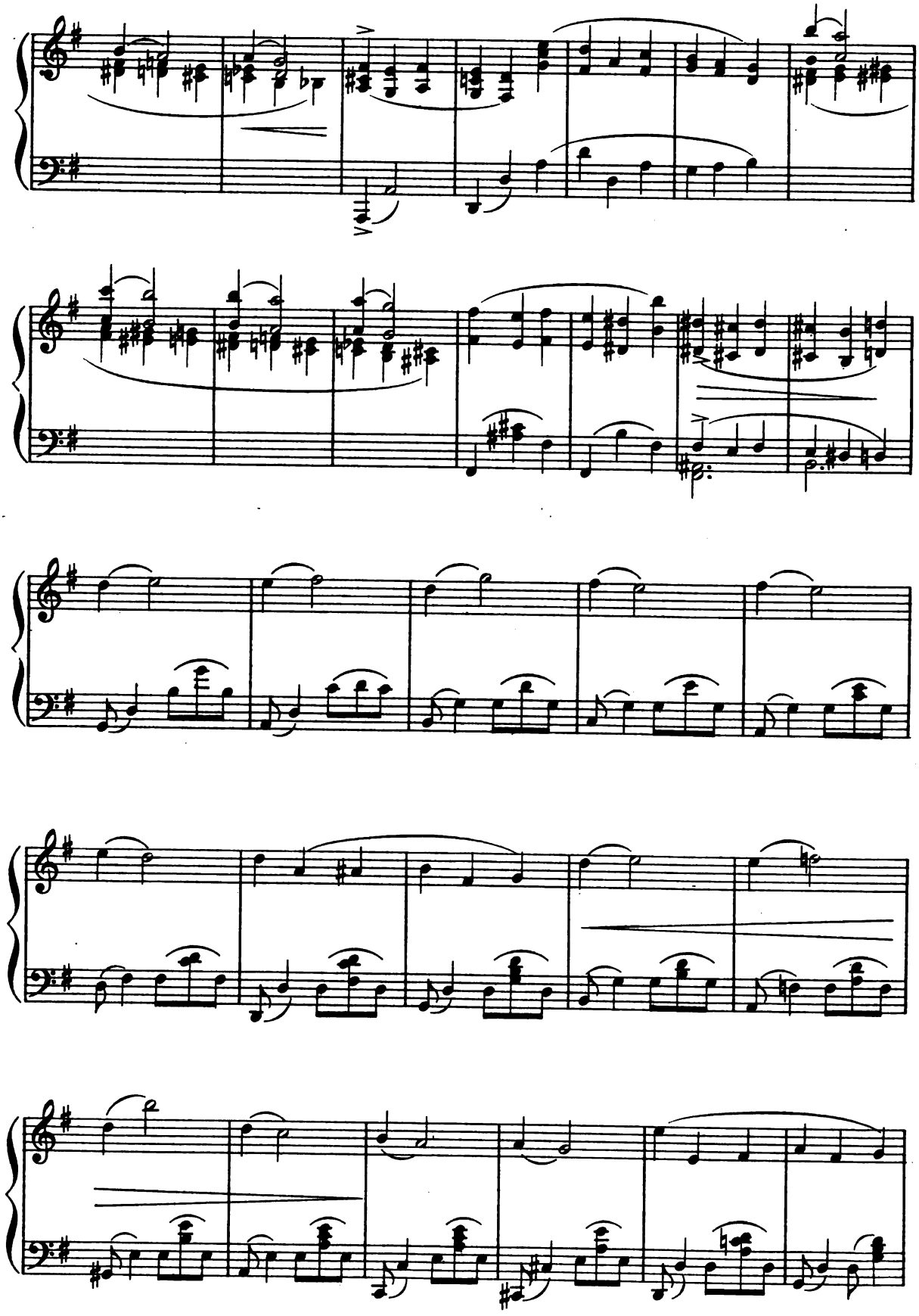

p cantabile
Ped.
Ped.
mf
più agitato
Ped.
Ped.
Ped.
molto
Ped.
Ped.
f
dolce
Ped.
p
pp
Ped.
Ped. al Fine
m.d.
m.s.
pp
m.d.

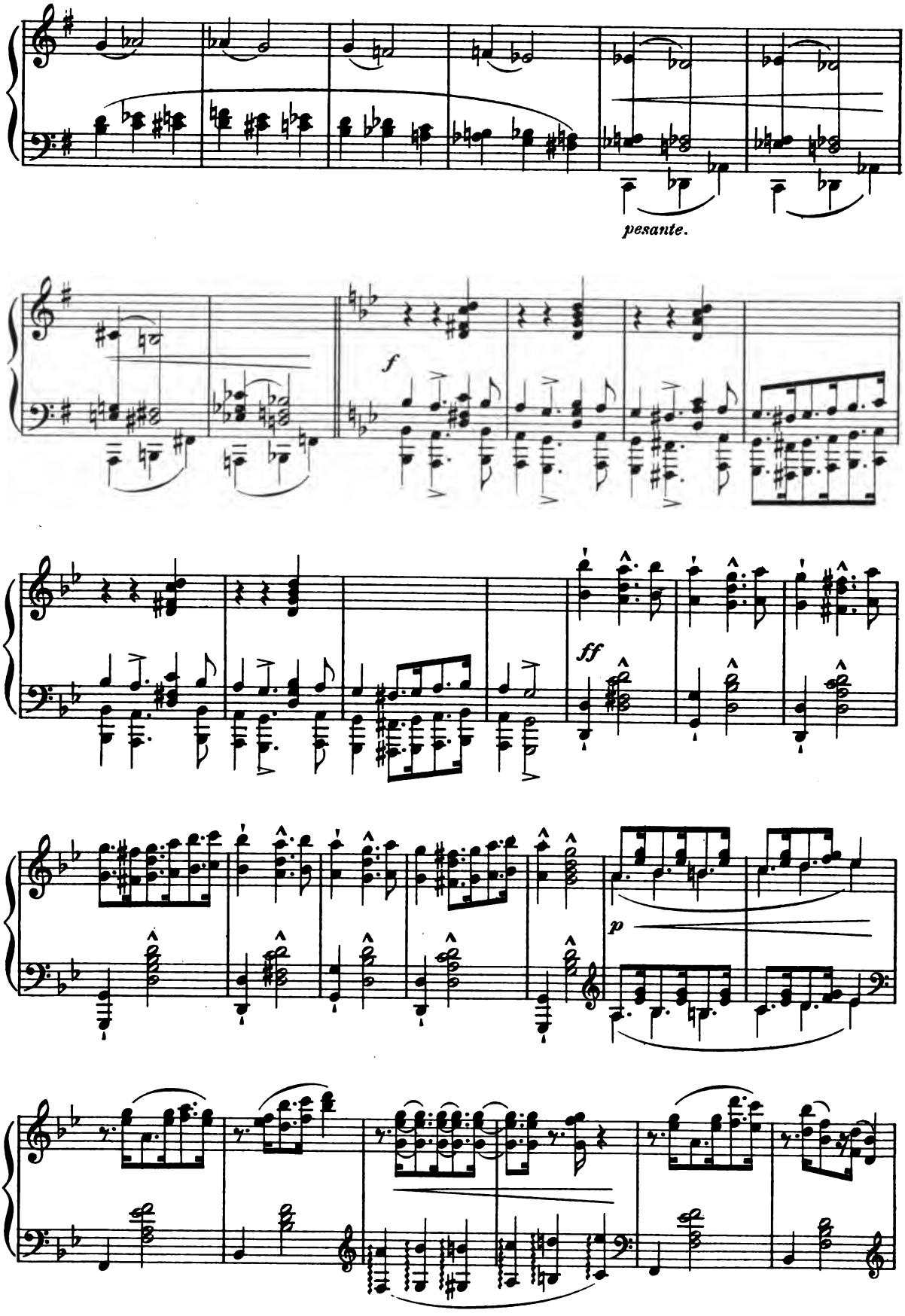
First Mazurka.

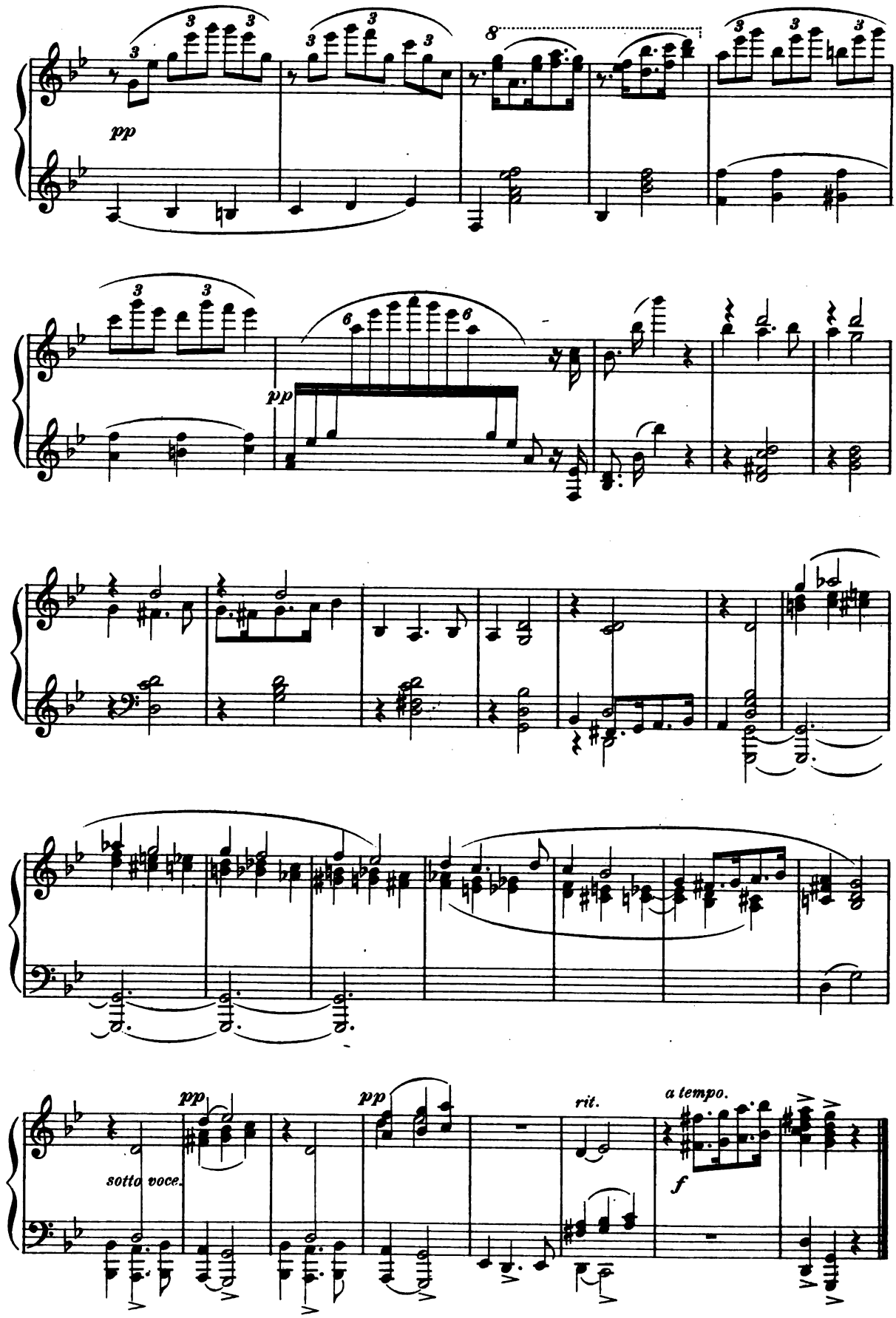
SAINT-SAËNS, Op. 21

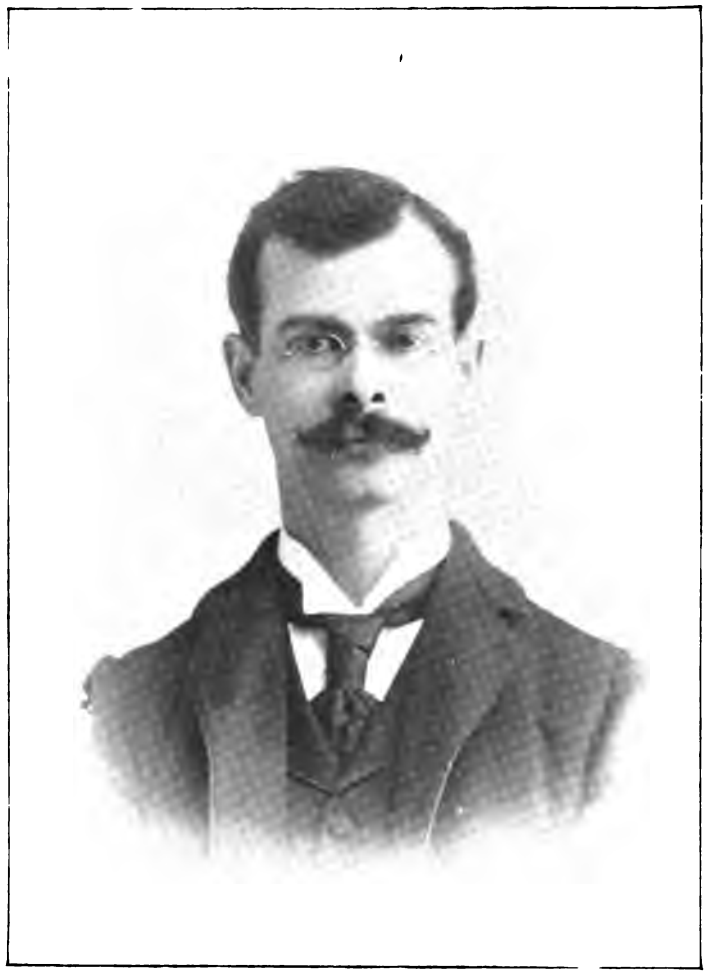


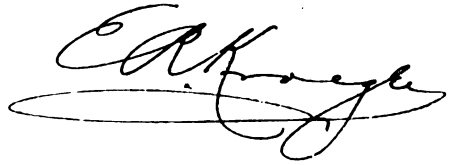

marcato e cresc.
f
p dolce.
pp




pesante.
f
ff
p


pp
pp
pp
pp
sotto voce.
rit.
a tempo.
f





ERNEST RICHARD KROEGER

ERNEST RICHARD KROEGER was born in St. Louis, Mo., Aug. 10, 1862. His early education was obtained at the public schools of that city, and from his father, a good amateur musician, he received when very young his first musical training. When fifteen years of age he was compelled by circumstances to enter a mercantile life, but he kept up his musical studies, and devoted nearly all his spare time to them. Several years later he relinquished a business for a professional career. His instructors in pianoforte playing were his father, Egmont Froelich, and W. Malméne. Later he worked under the direction of Charles Kunkel, one of the foremost pianists in this country, and a pupil of Gottschalk.

In the mean time he had varied his pianoforte studies with violin lessons, studying for ten years under the guidance of Ernst Spiering. He learned harmony from W. Malméne, counterpoint from P. G. Anton, and composition from W. Goldner of Paris, who visited St. Louis during the winter of 1884–85.

When fifteen years of age he became organist at Trinity Church, St. Louis, Mo., and from that time has given considerable attention to organ playing.

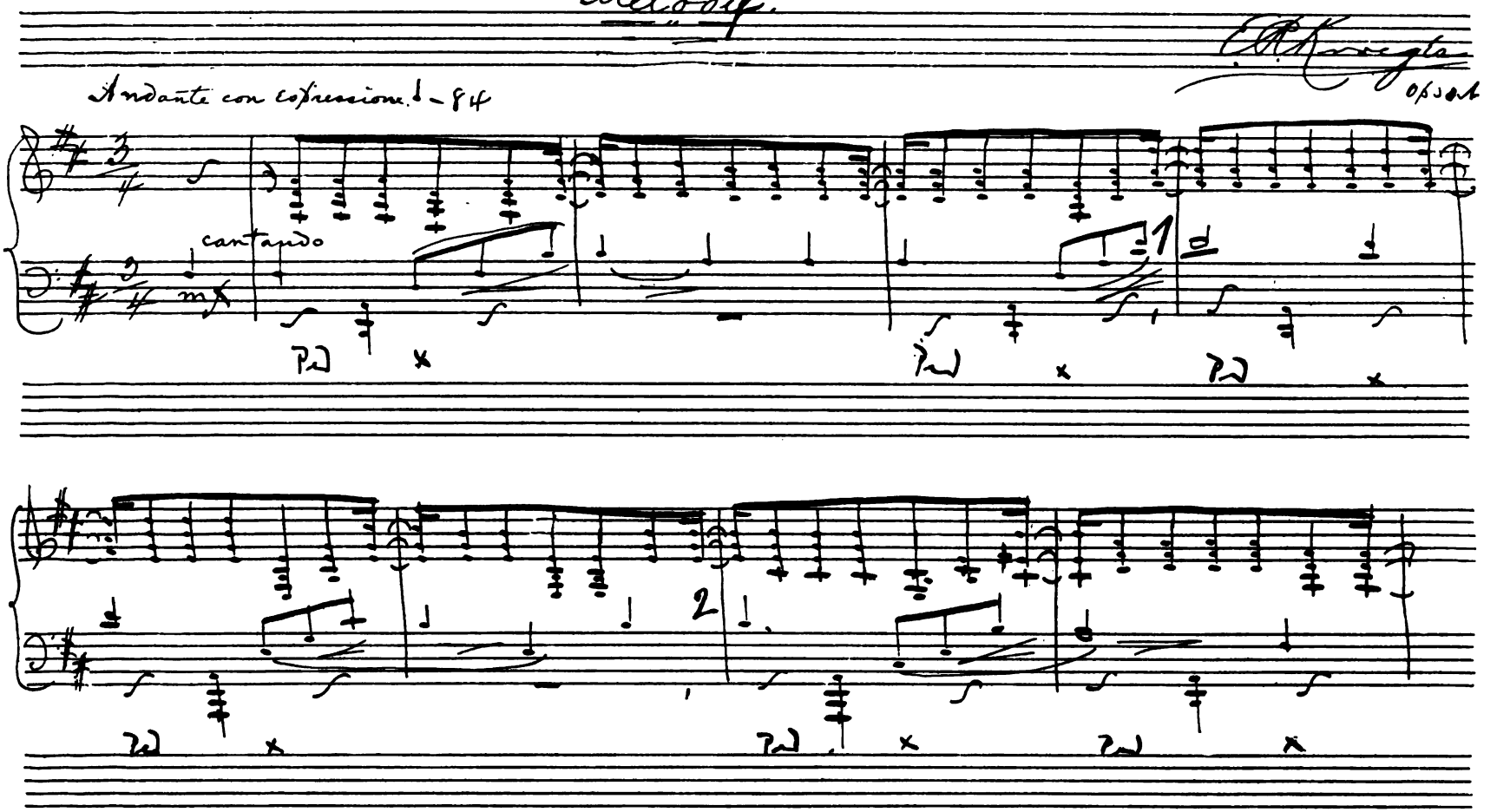
His orchestral compositions are: *Symphony in B flat; Suite in C; Symphonic Overtures* founded upon Byron's "Sardanapalus," Longfellow's "Hiawatha," and Chateaubriand's "Atala"; *Overture Pittoresque* to Keat's "Endymion"; and several smaller pieces.

For chamber music he has composed four String Quartets; one String Quintet; two Trios for Piano, Violin and Cello; a Quartet for Piano, Violin, Viola and Cello; a Quintet for two Violins, two Violas and Cello; *Sonata in F* for Piano and Violin; *Sonata in F* for Piano and Viola; *Sonata in C minor* for Piano and Cello.

For pianoforte his works include a *Concerto in E flat* for piano and orchestra; a *Sonata in D flat;* a *Suite in F minor;* twelve Concert Studies (published by Breitkopf & Hartel), and many smaller works, such as the *Dance of the Elves, Humoreskes,* etc., which have been played by many artists and students. He has also written a large number of songs, concerted vocal music, an Organ Sonata and smaller pieces for the organ, some anthems for church purposes, etc.

Declaration.

Melody.

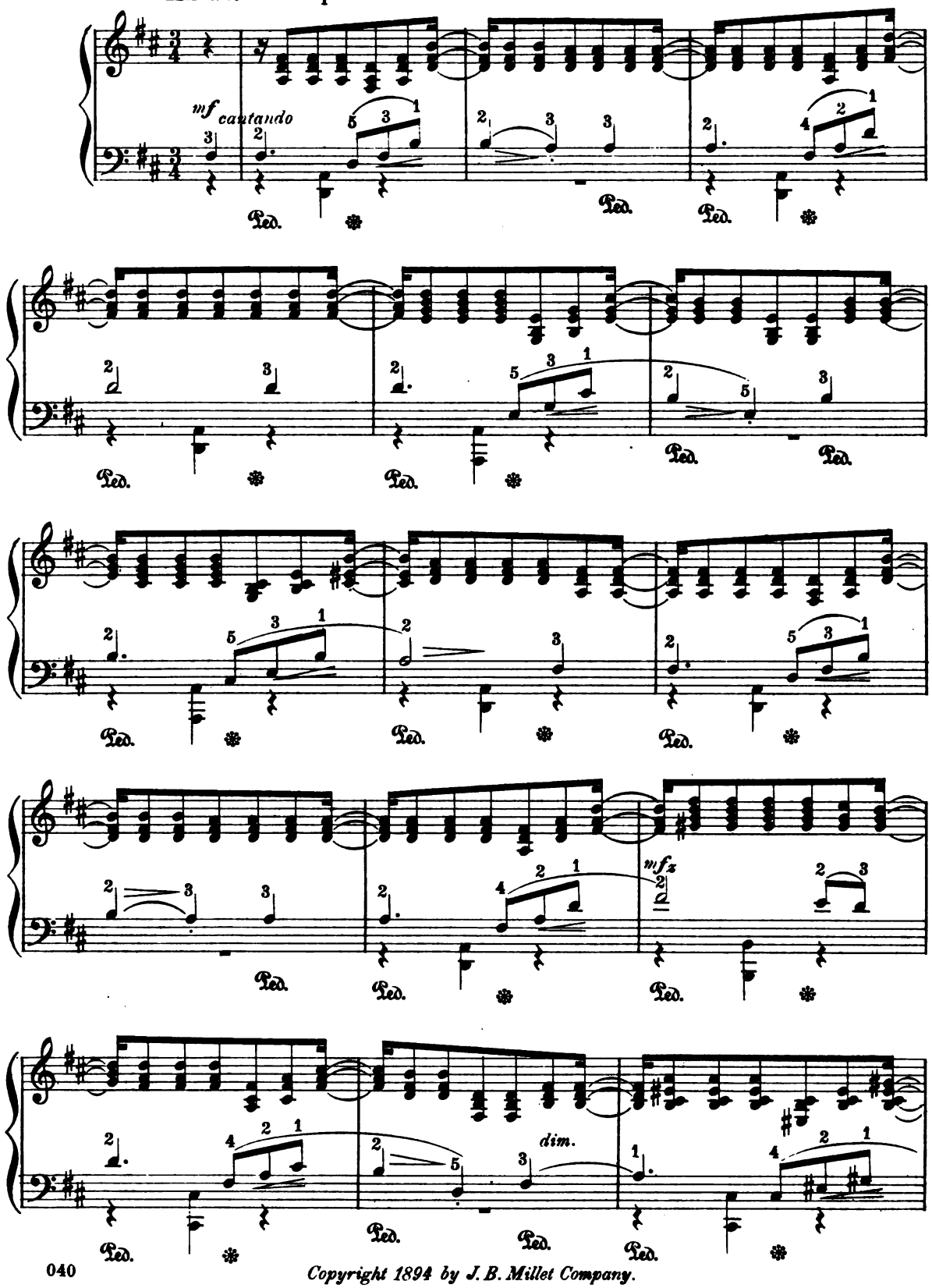


Declaration.

MELODY.

E. R. KROEGER, Op. 31. № 1.

Andante con espressione. ♩ = 84.



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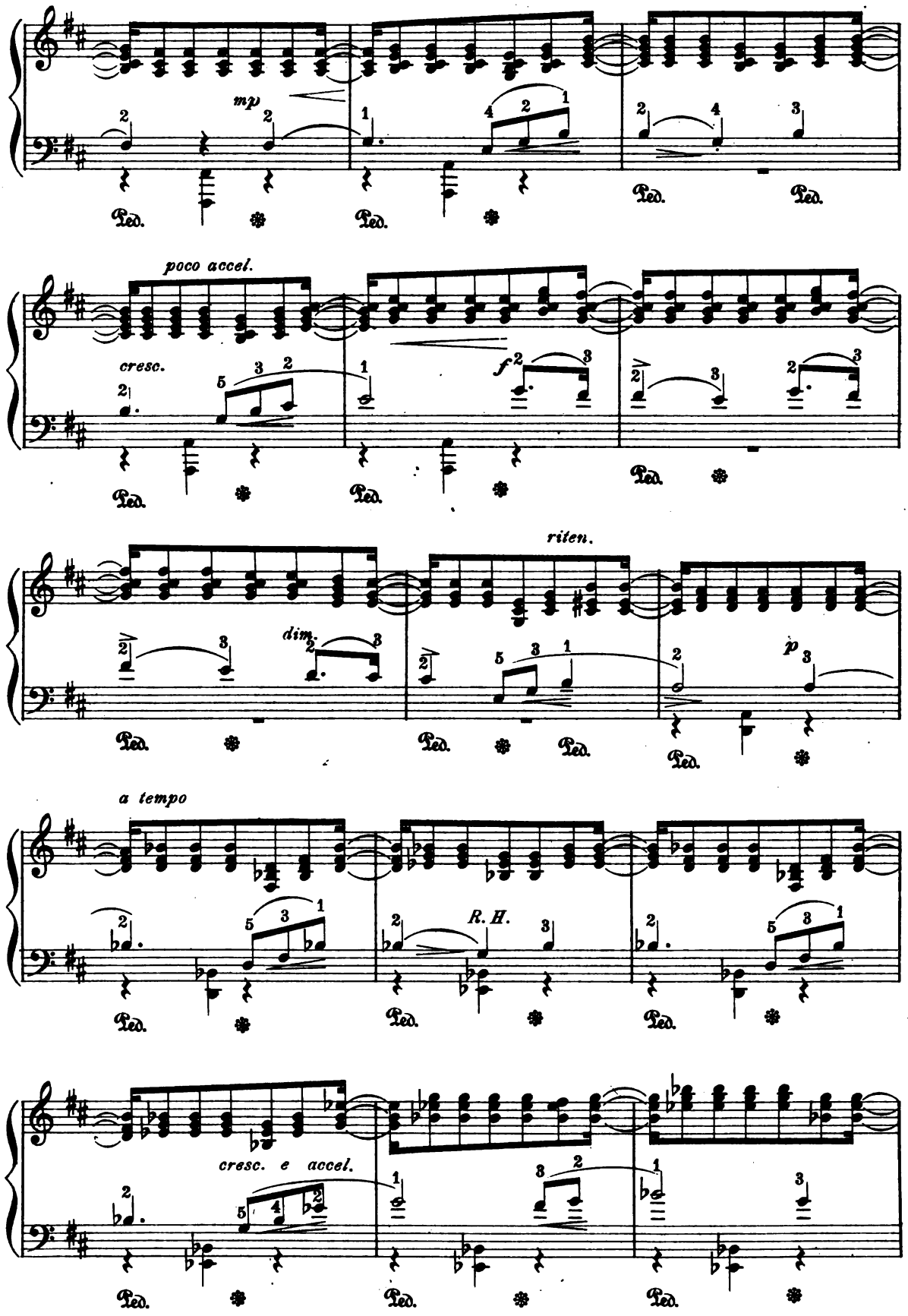
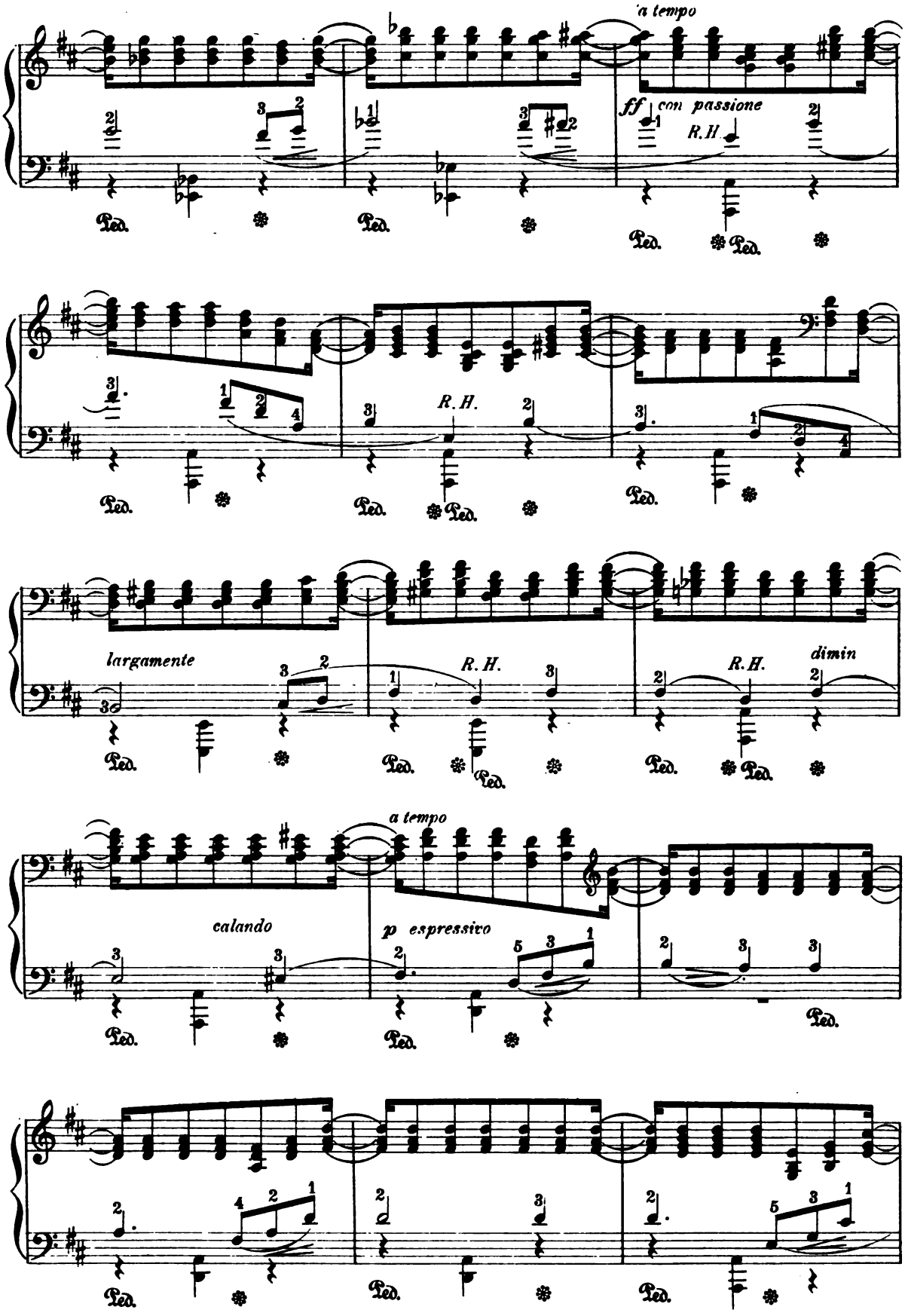
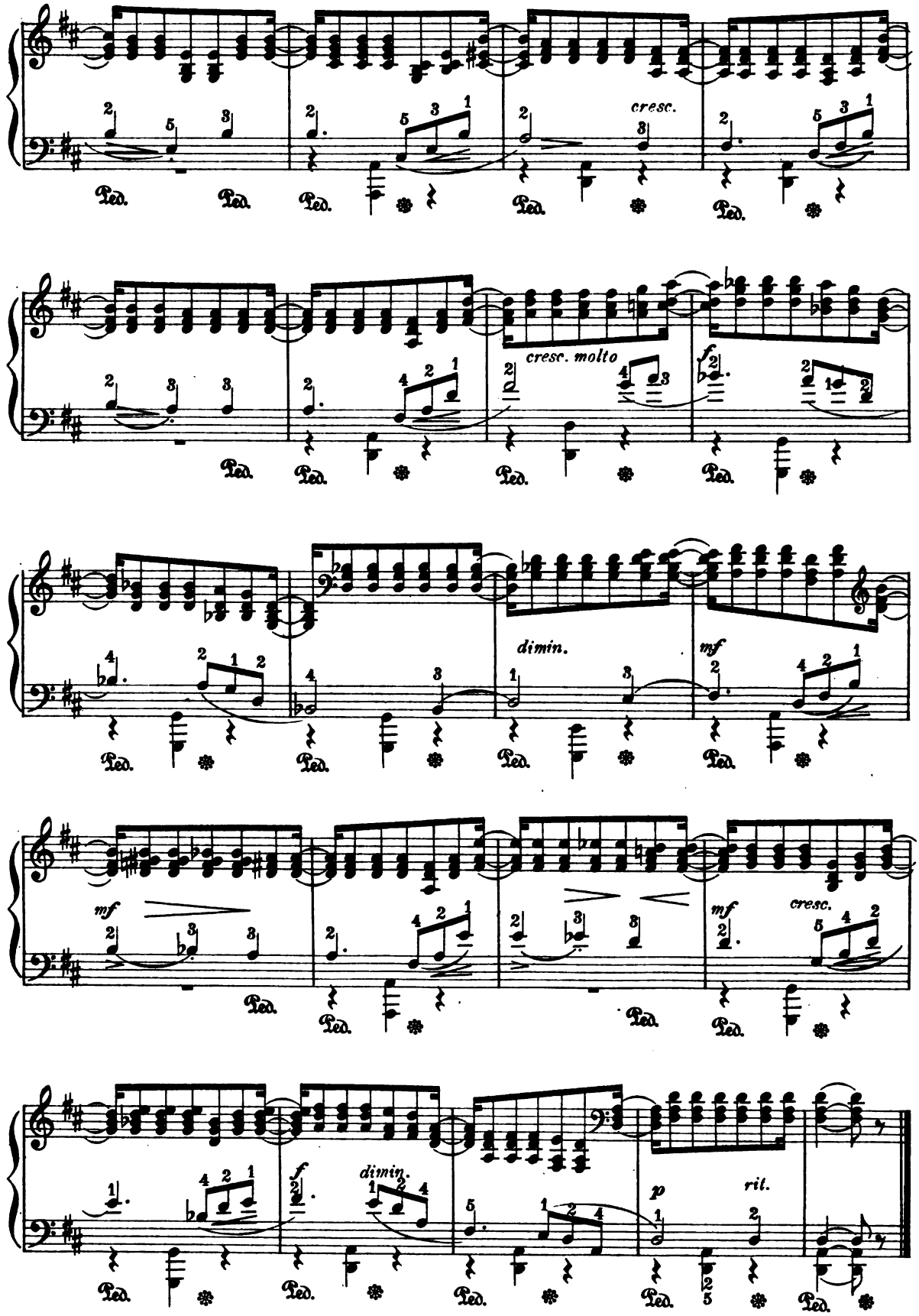

mp
poco accel.
cresc.
f
dim.
riten.
p
a tempo
R. H.
cresc. e accel.
Ped.


a tempo
ff con passione
R.H.
Ped.
R.H.
largamente
dimin
a tempo
calando
p espressivo

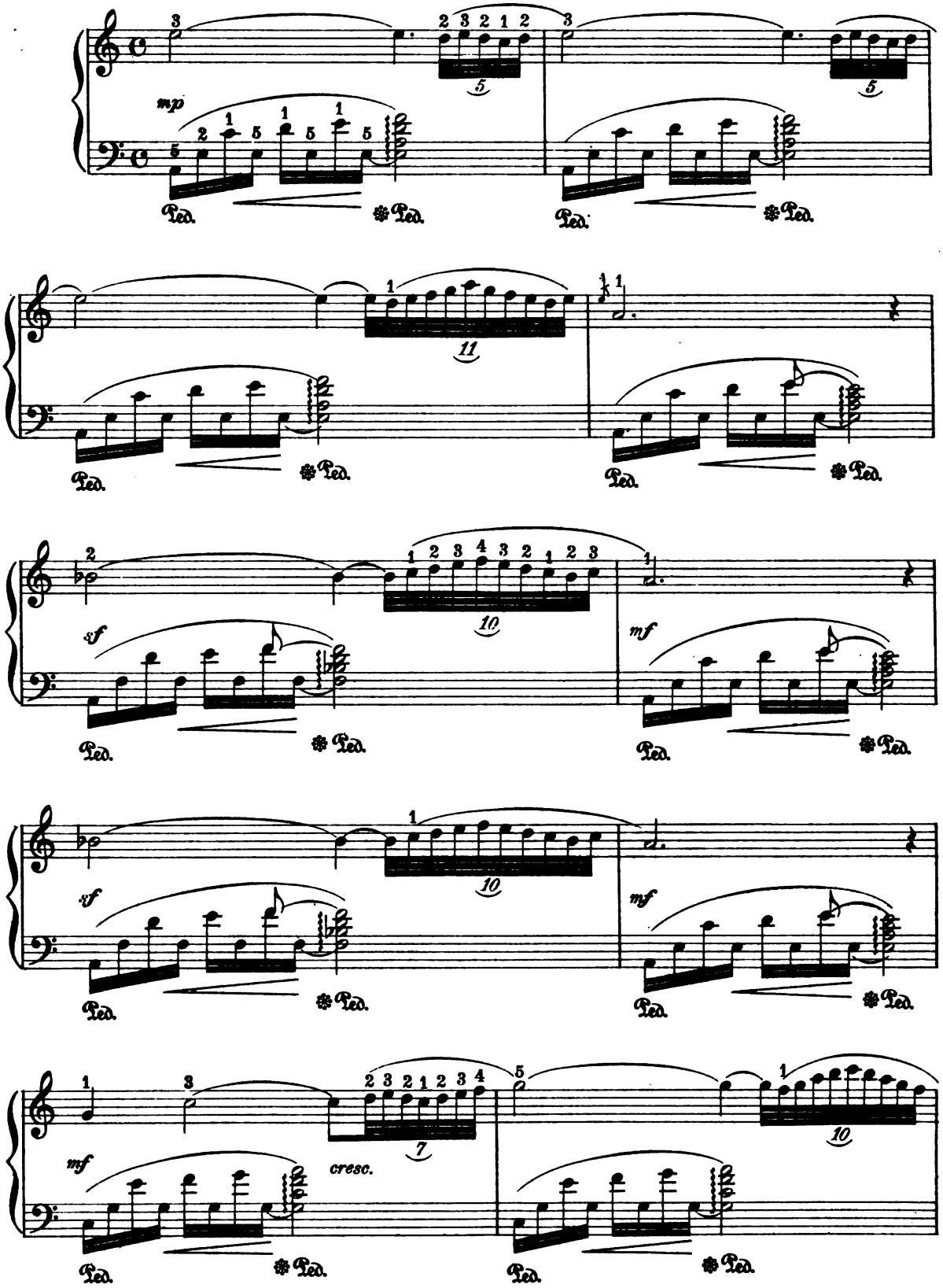

cresc.
cresc. molto
dimin.
mf
mf
cresc.
f
dimin.
p
rit.

Arabian Song.

(CHANT ARABE.)

Moderato e Rubato. ♩= 84.

E. R. KROEGER. Op. 31. No 2.



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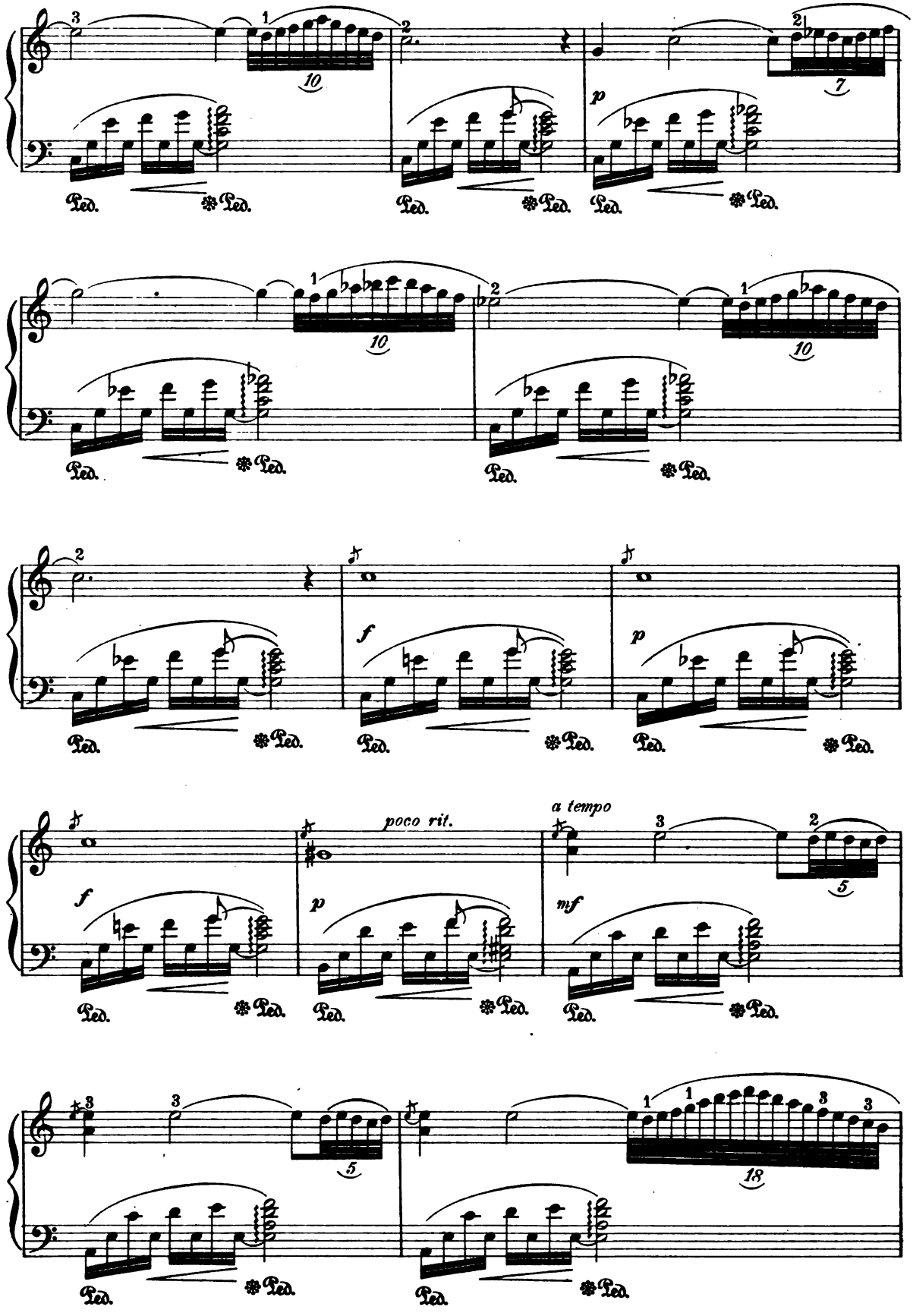
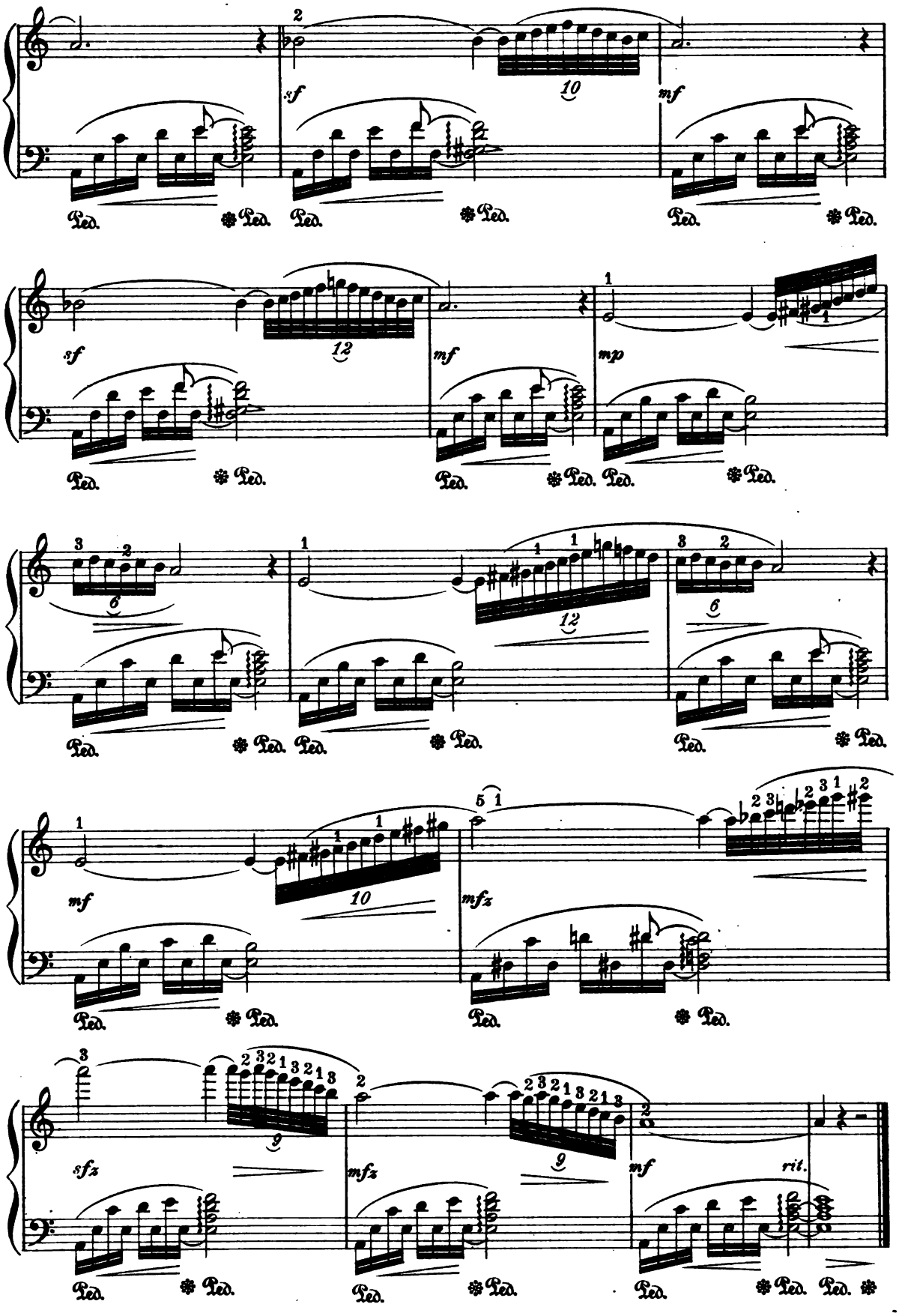
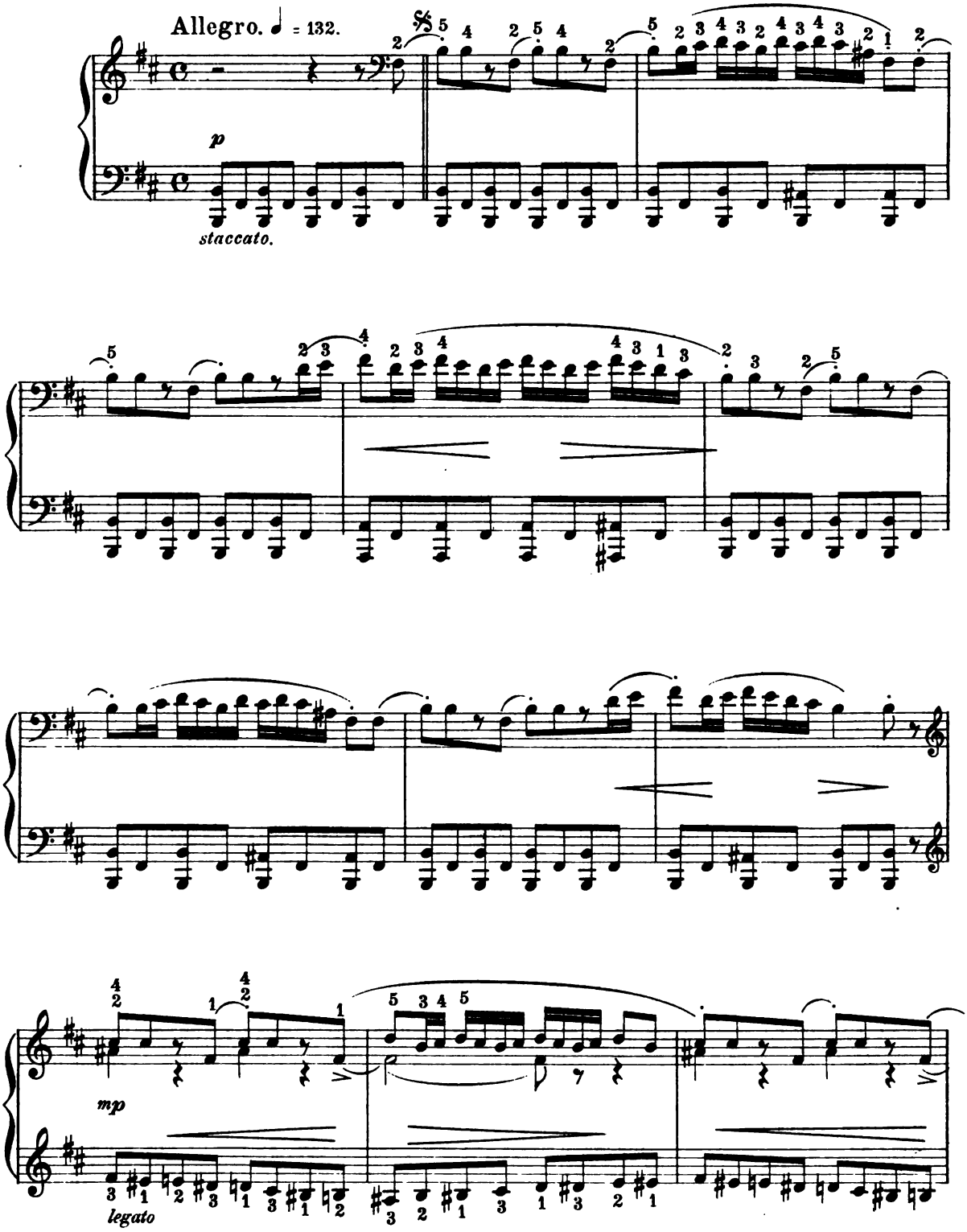

poco rit.
a tempo


sf
mf
sf
mf
mp
mf
mfz
sfz
mfz
mf
rit.
Ped.

Humoresque Nègre.

E. R. KROEGER Op. 31 No. 3.



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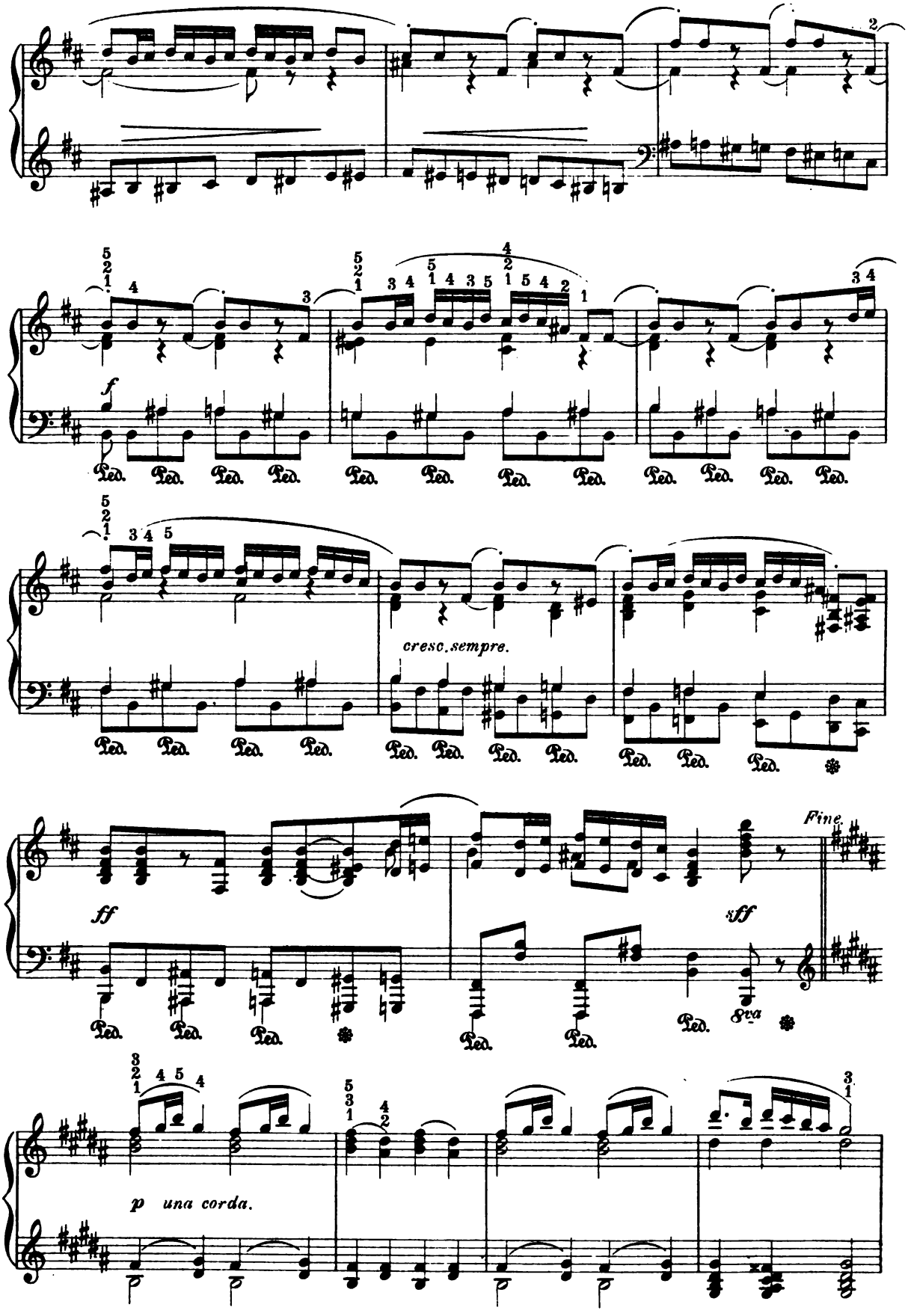
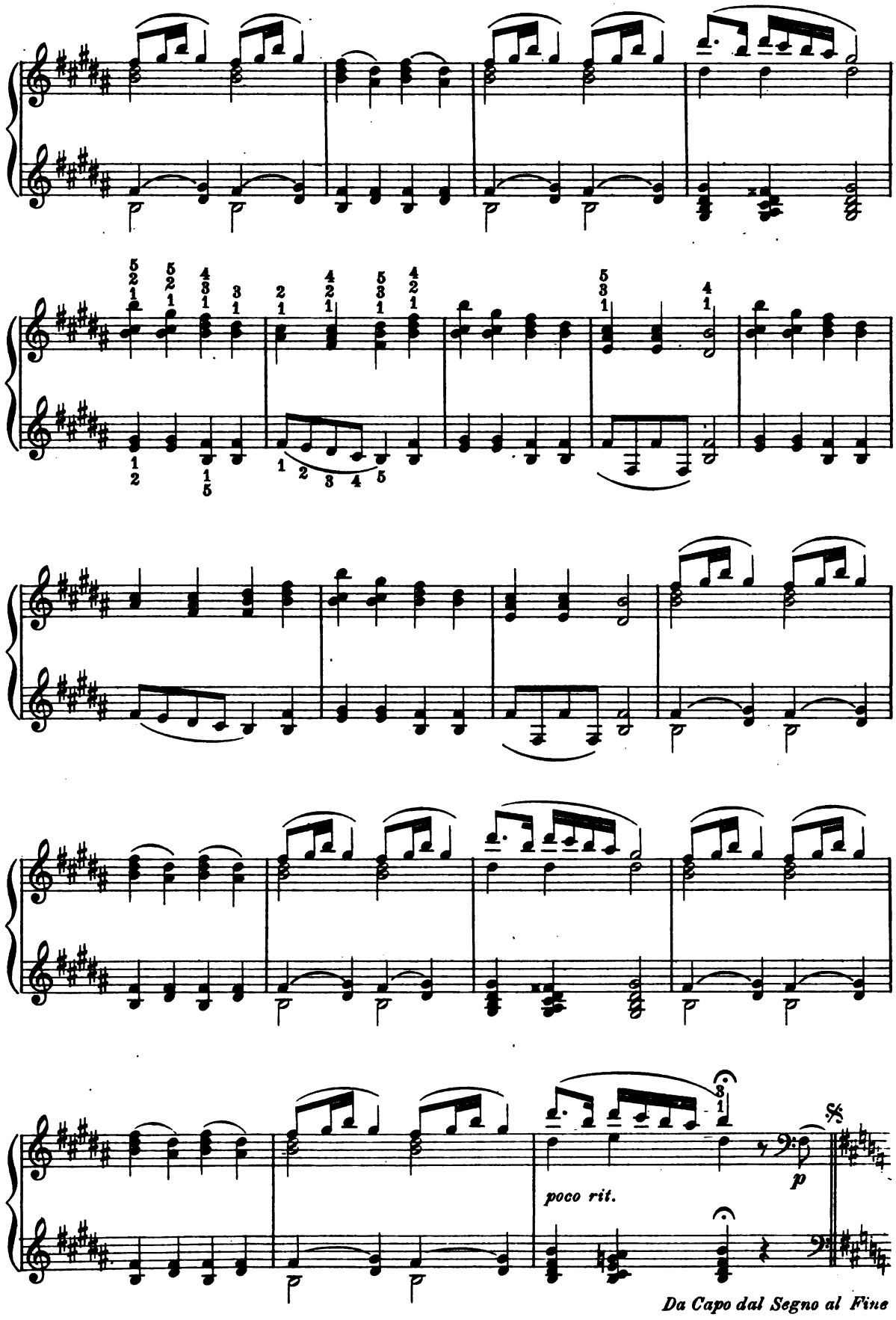

f
cresc. sempre.
ff
sff
Fine.
8va
p una corda.

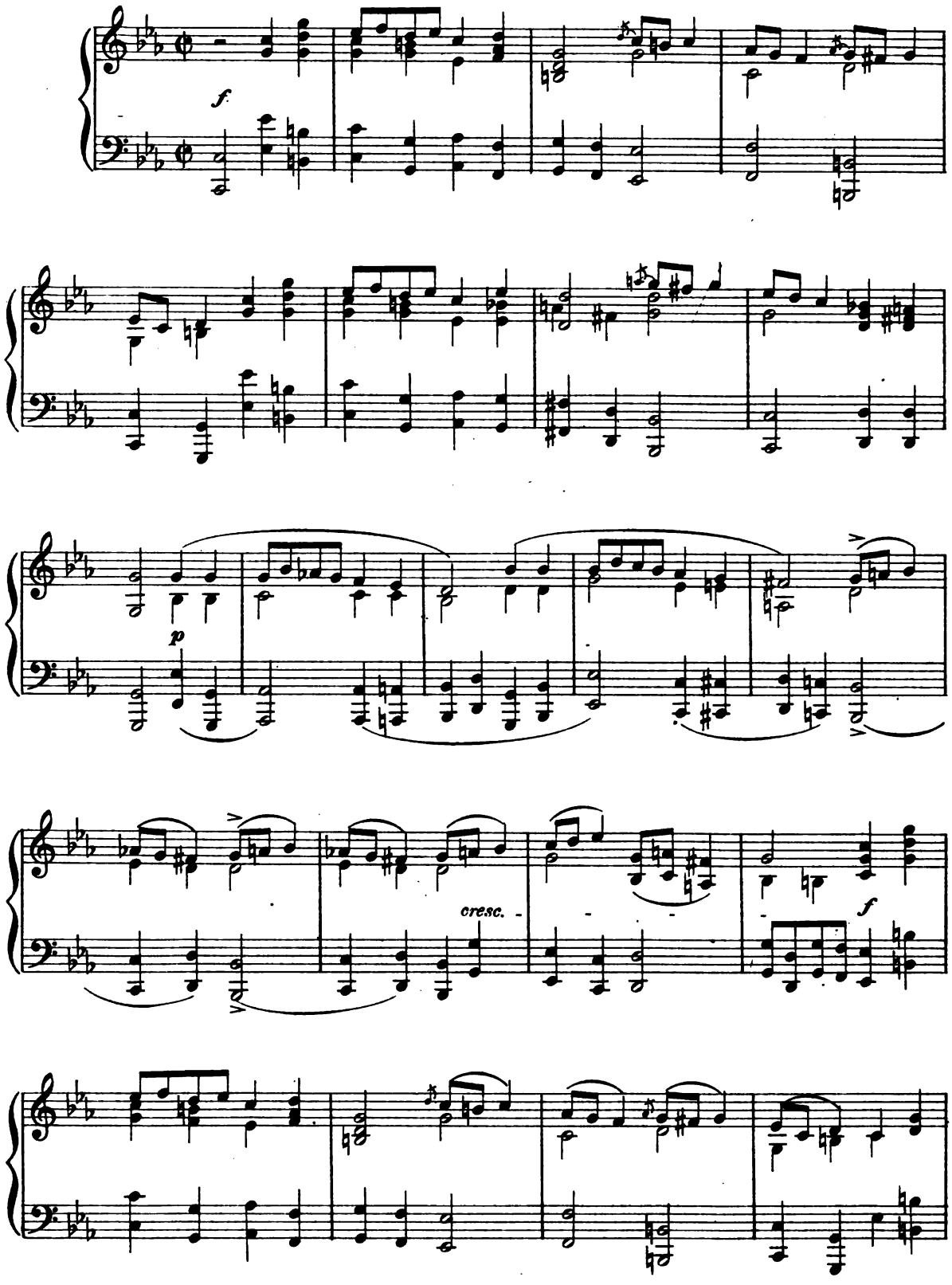

poco rit.
p
Da Capo dal Segno al Fine

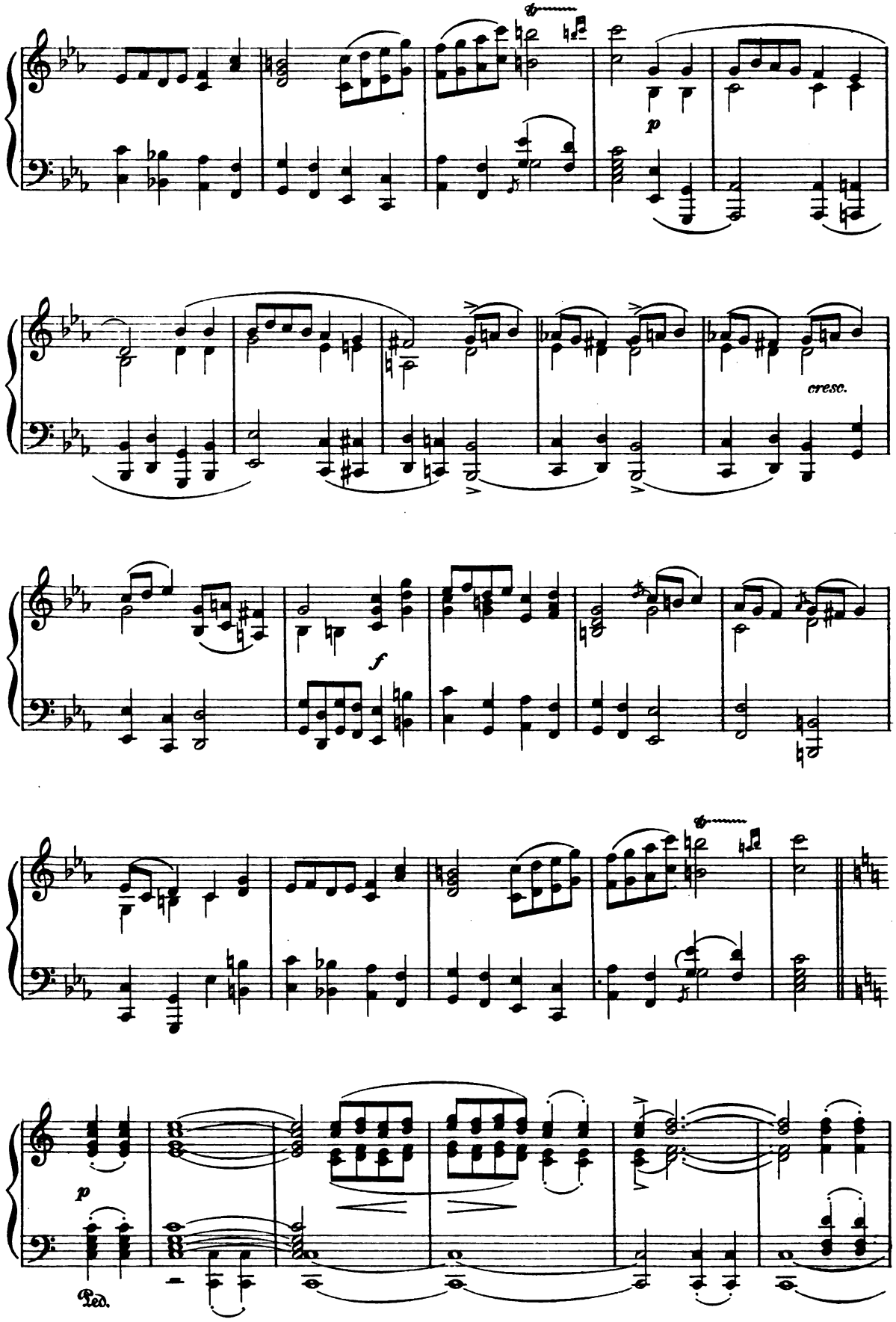
A Monsieur E. Silas.

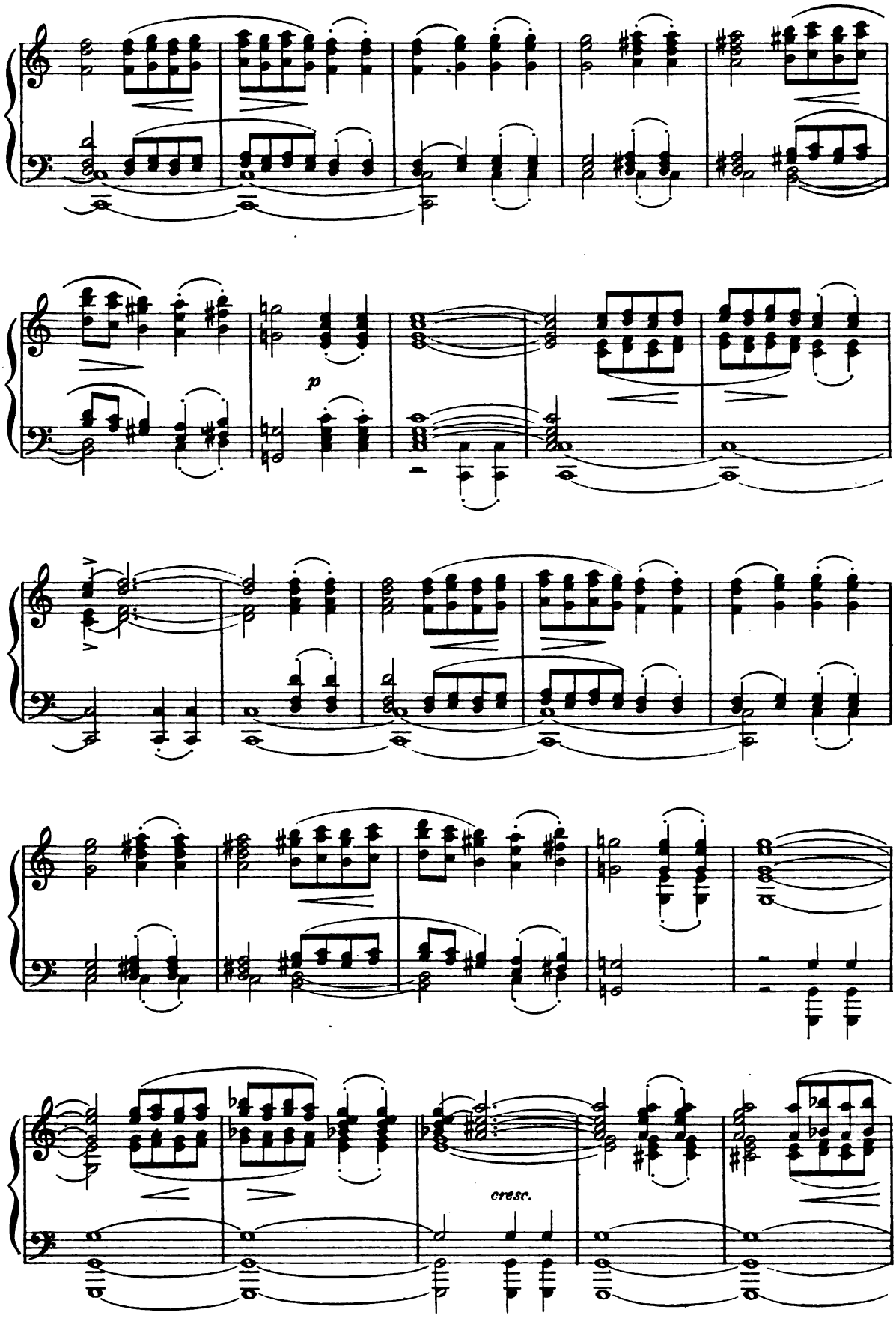
Gavotte.

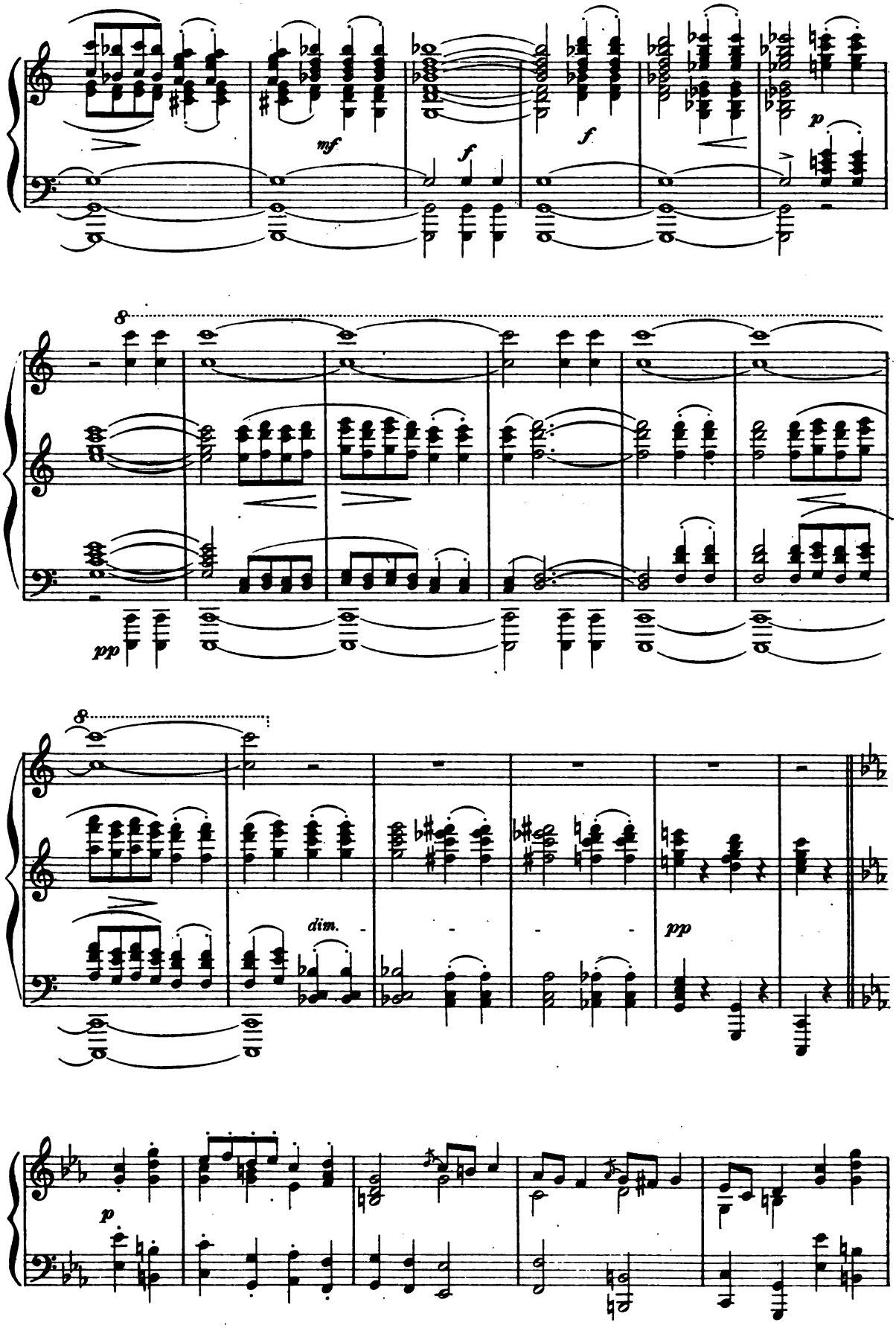
SAINT-SAËNS, Op. 23.

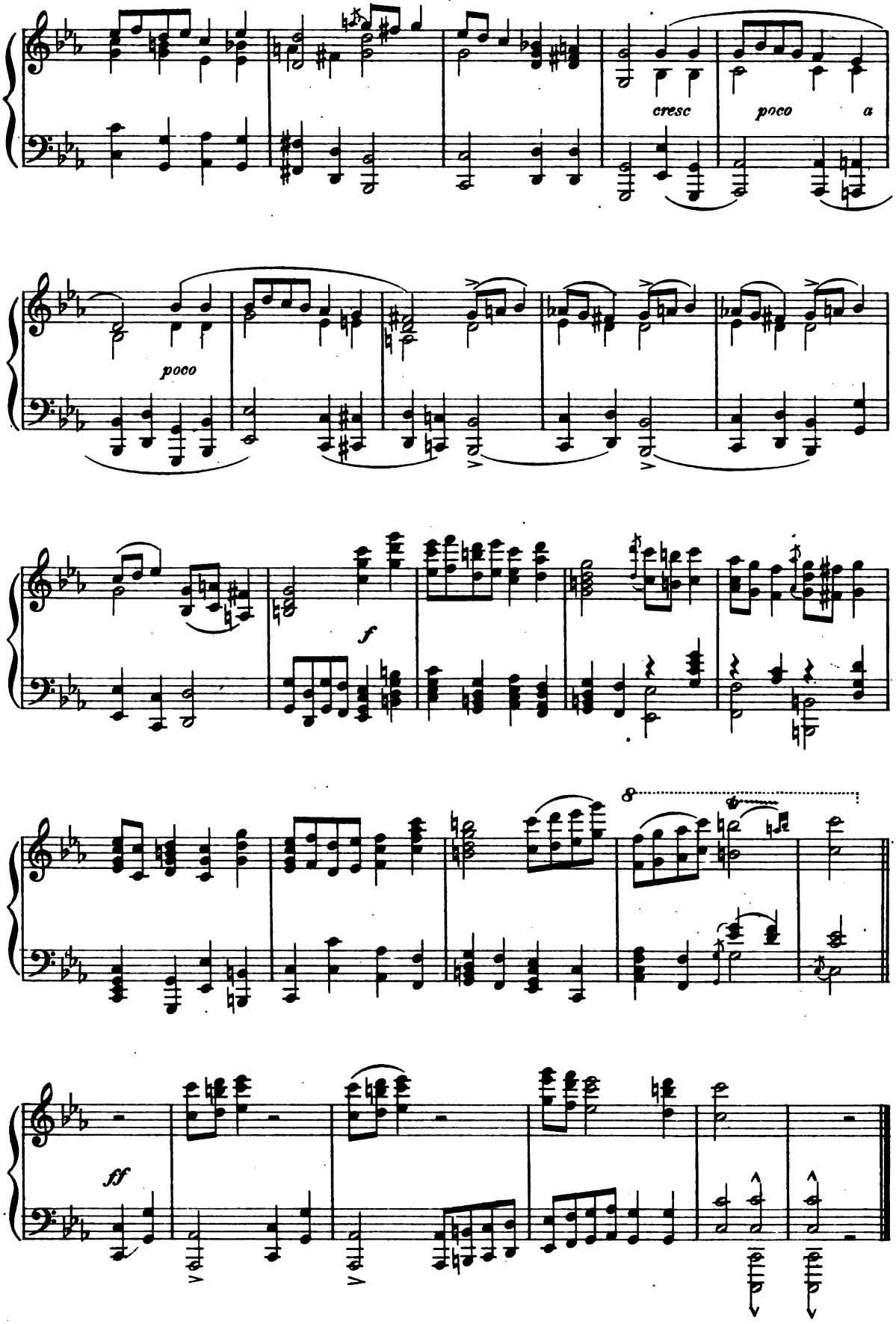
Allegro non troppo.




p
cresc.
f
p
Ped.

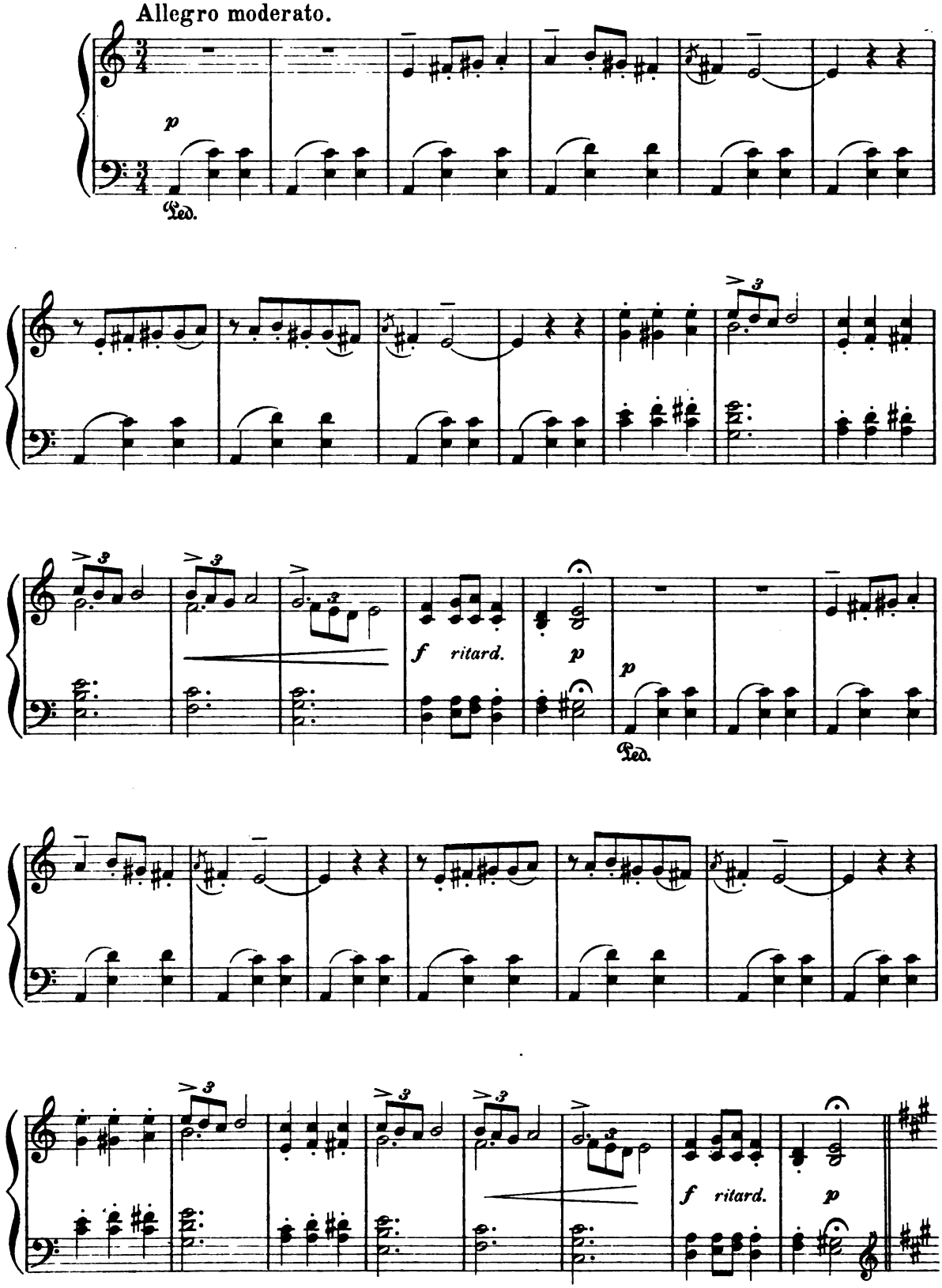

p
cresc.

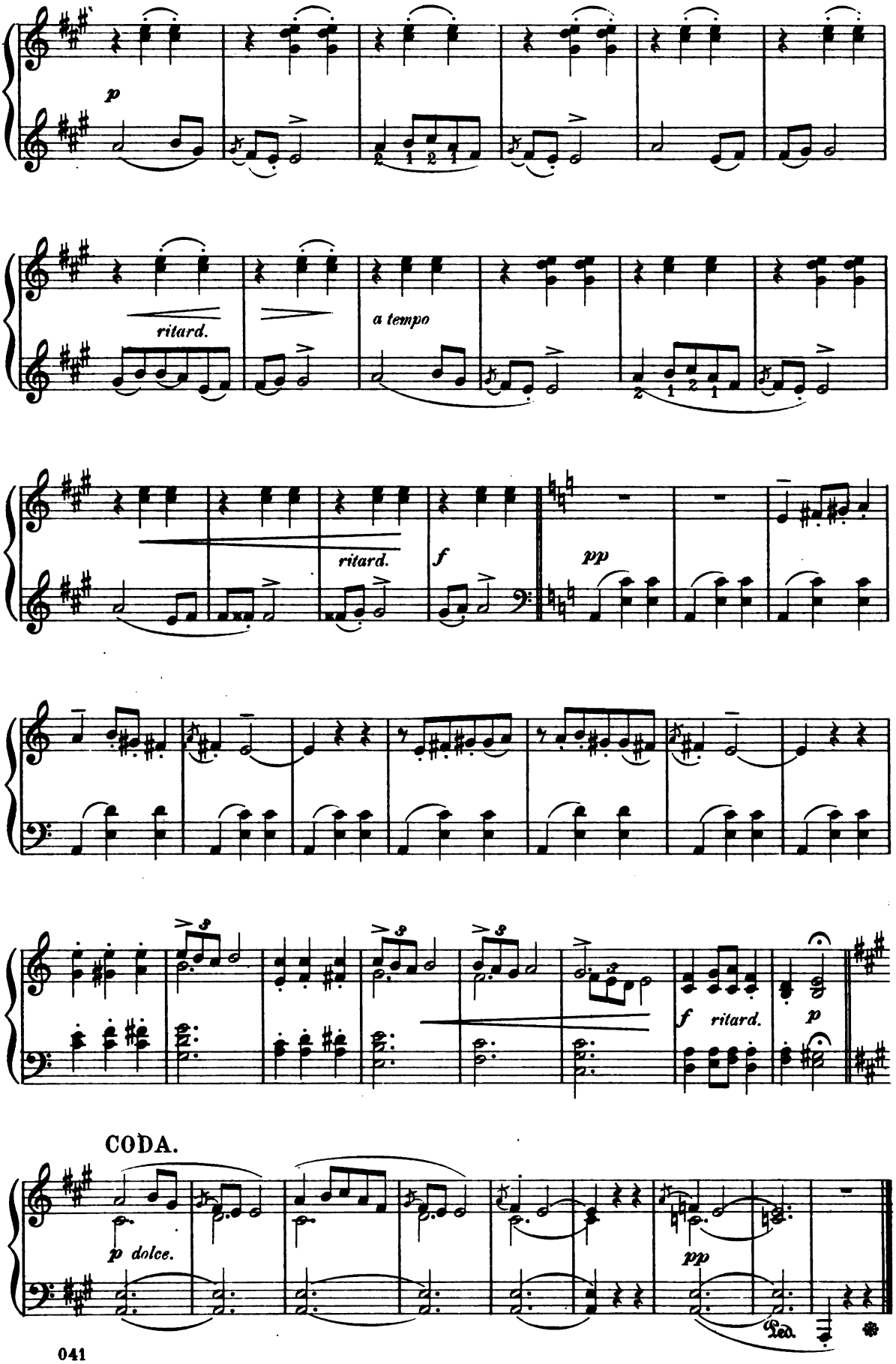

mf
f
f
p
8
pp
8
dim.
pp
p


cresc
poco
a
poco
f
8
ff

Waltz.

Edw. GRIEG, Op. 12. № 2.

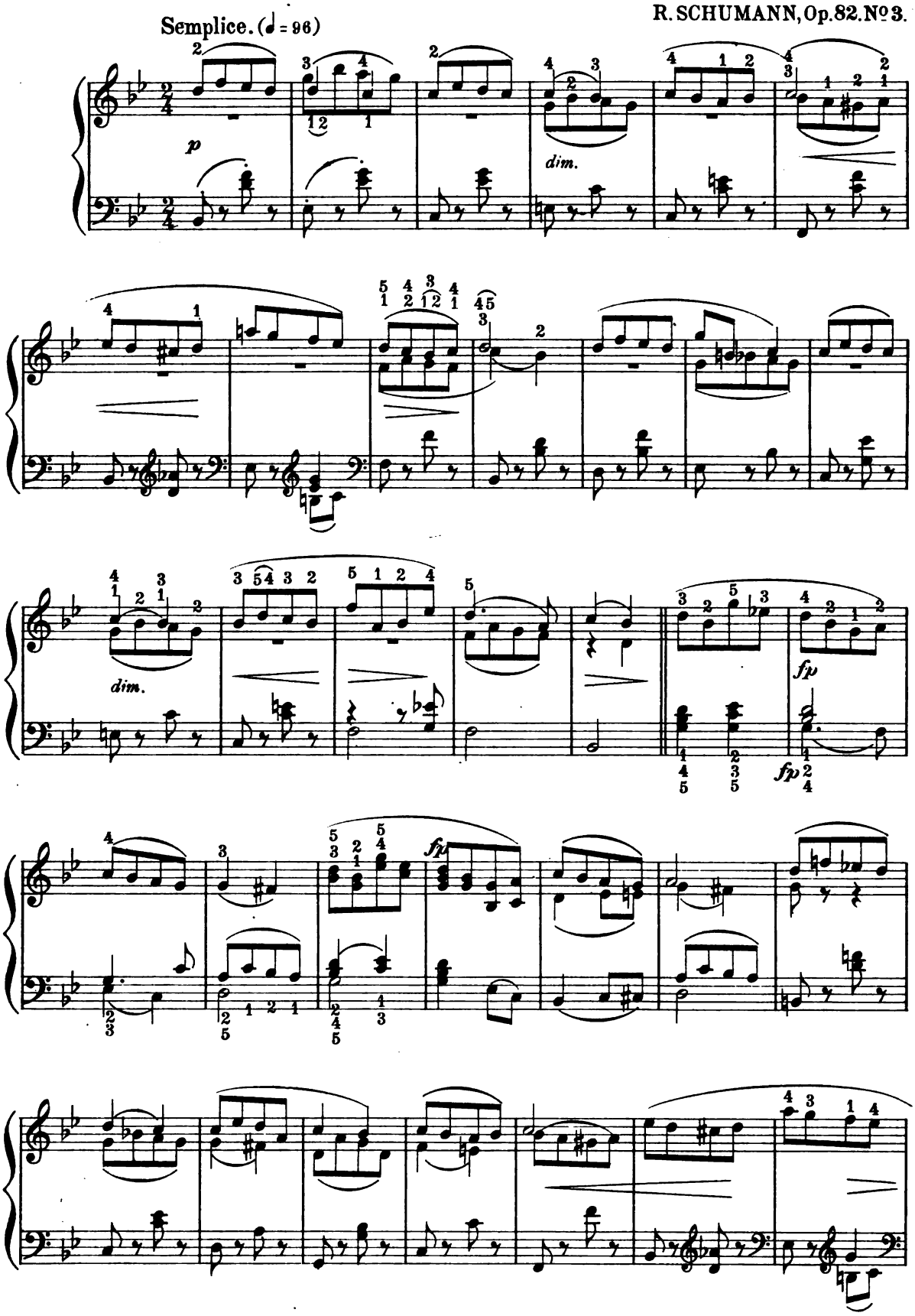


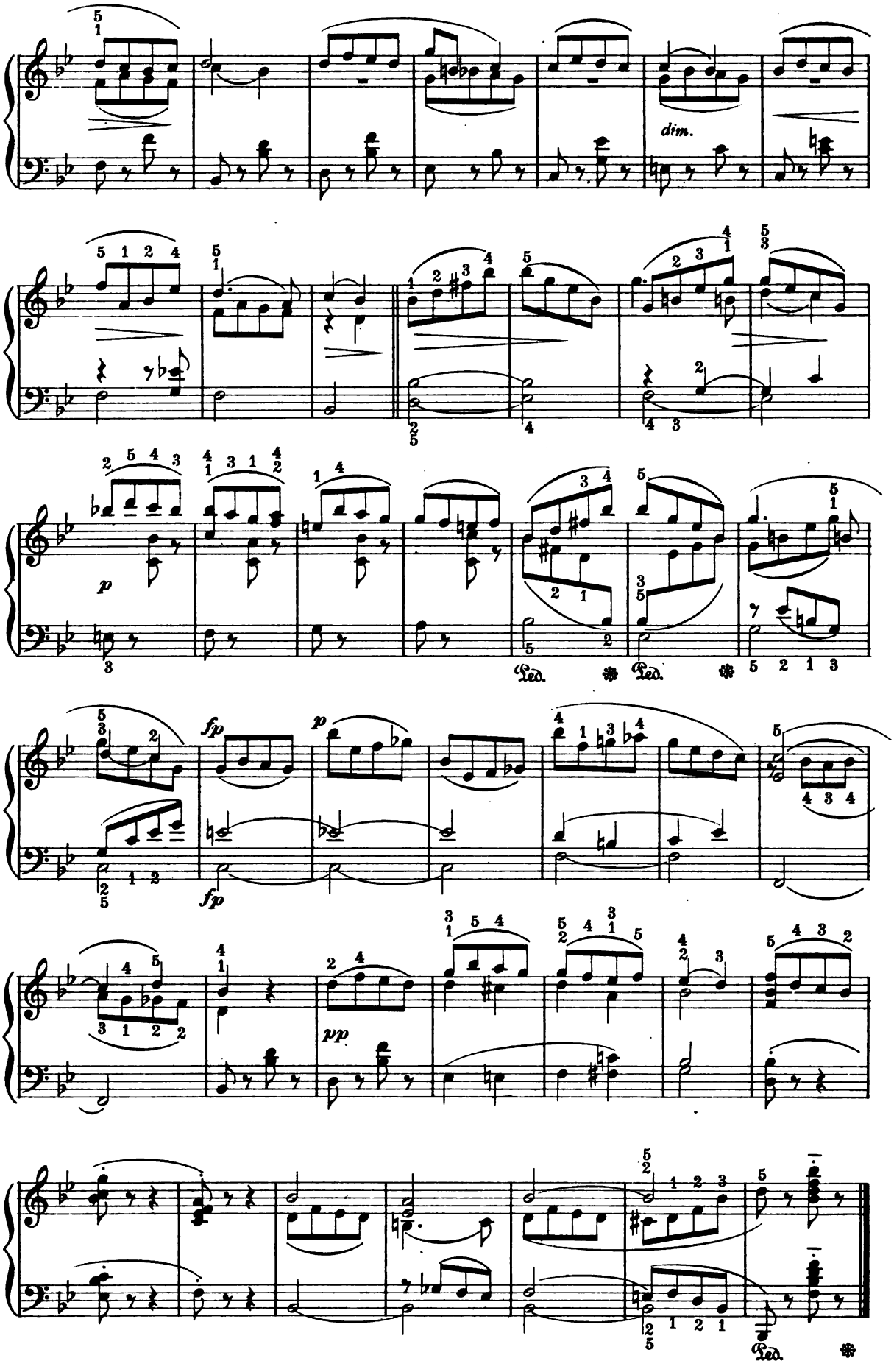

p
ritard.
a tempo
ritard.
f
pp
f ritard.
p
CODA.
p dolce.
pp
Ped.

Forest Scenes.

SOLITARY FLOWERS.

R. SCHUMANN, Op. 82. № 3.



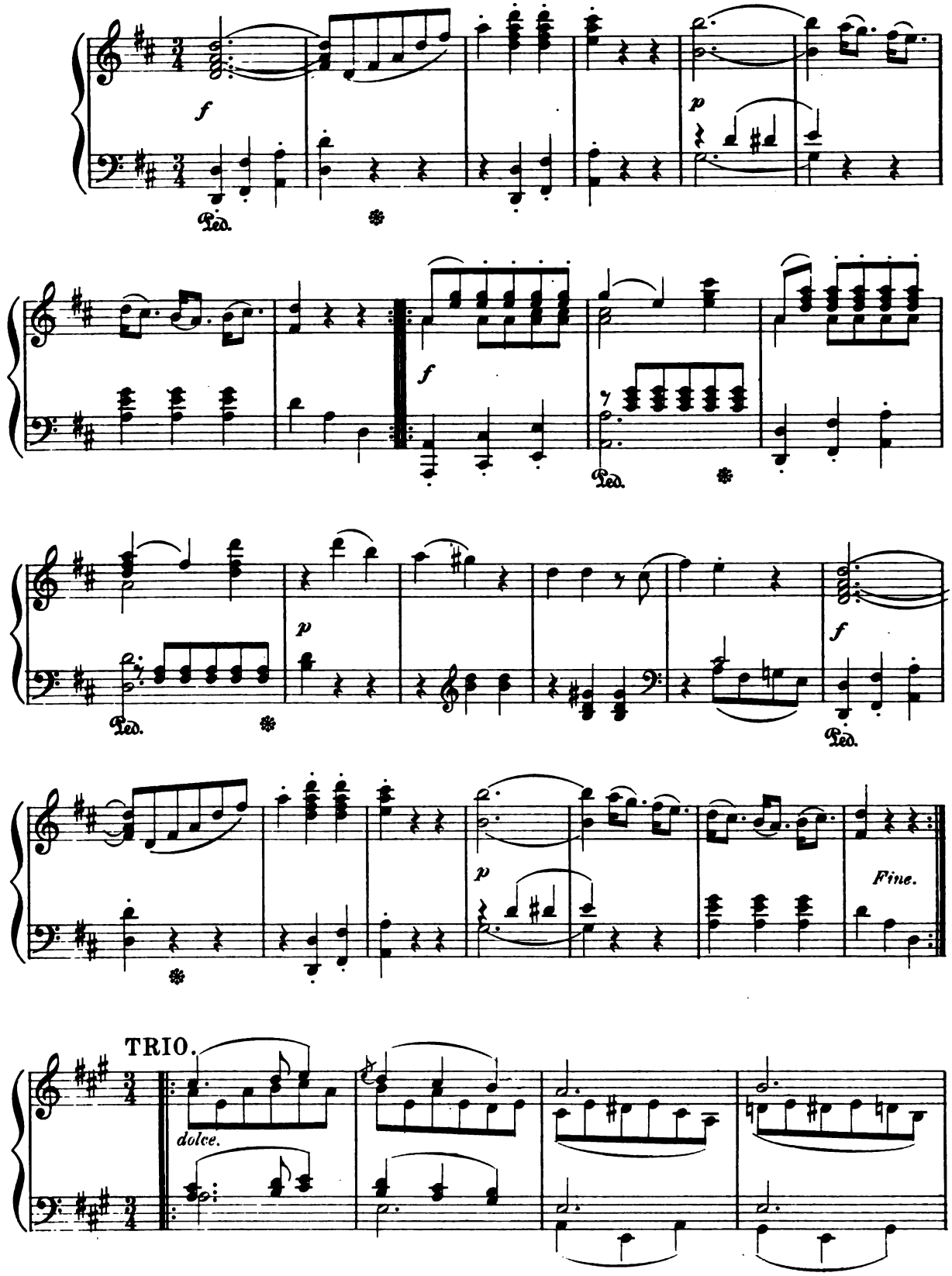

dim.
p
Ped.
Ped.
fp
fp
p
pp
Ped.

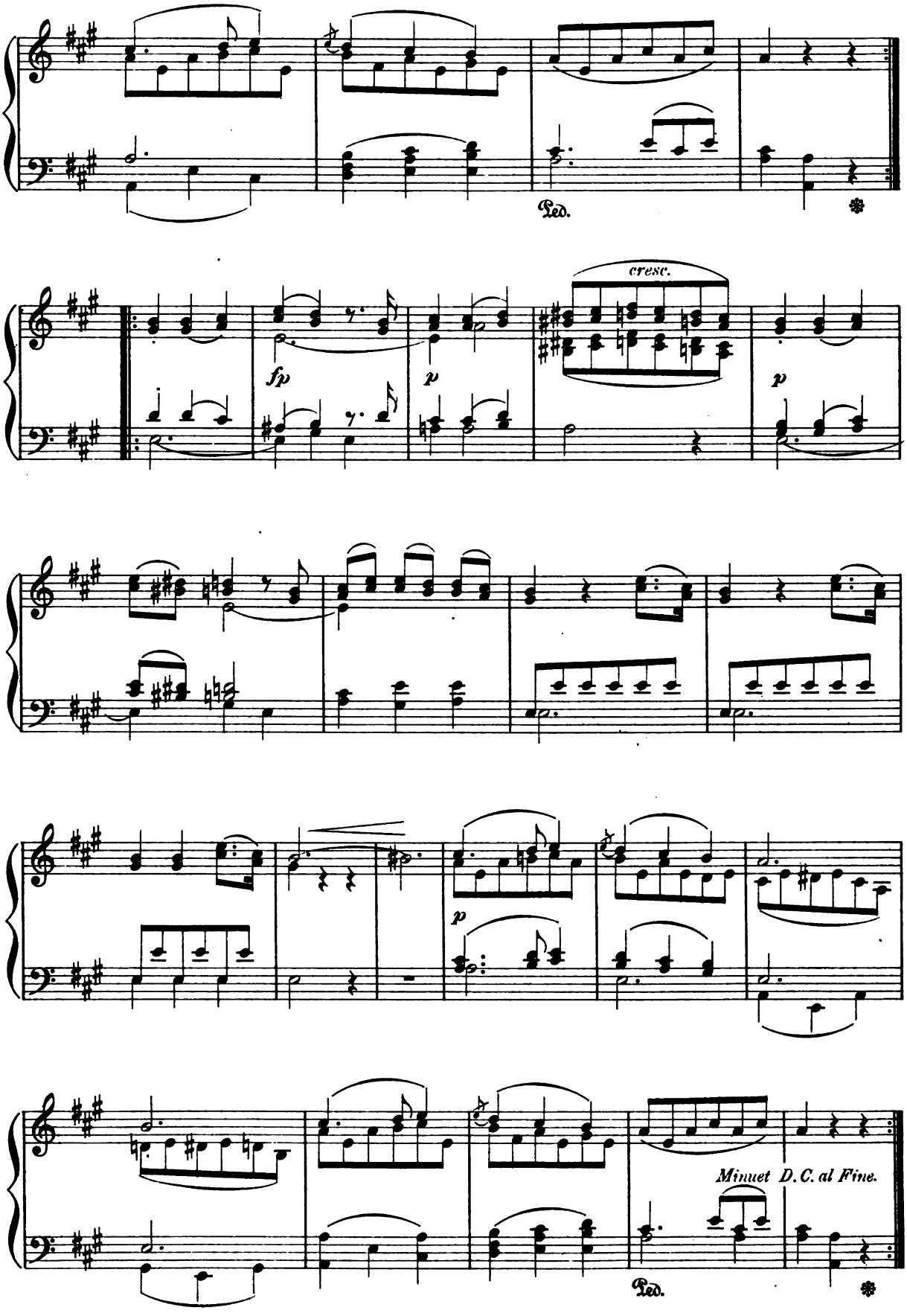
Minuet

FROM

SYMPHONY in D.

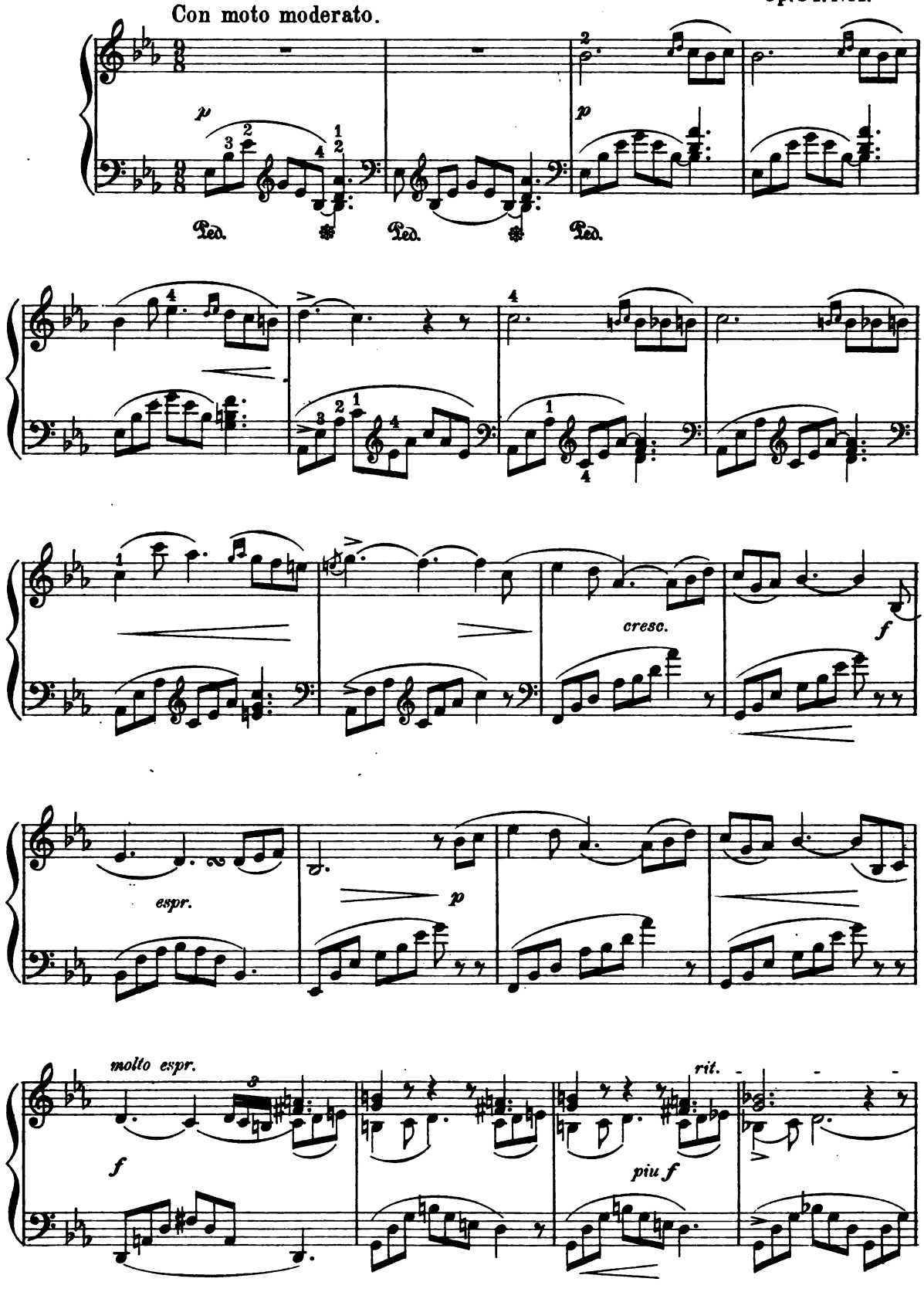
W. A. MOZART.

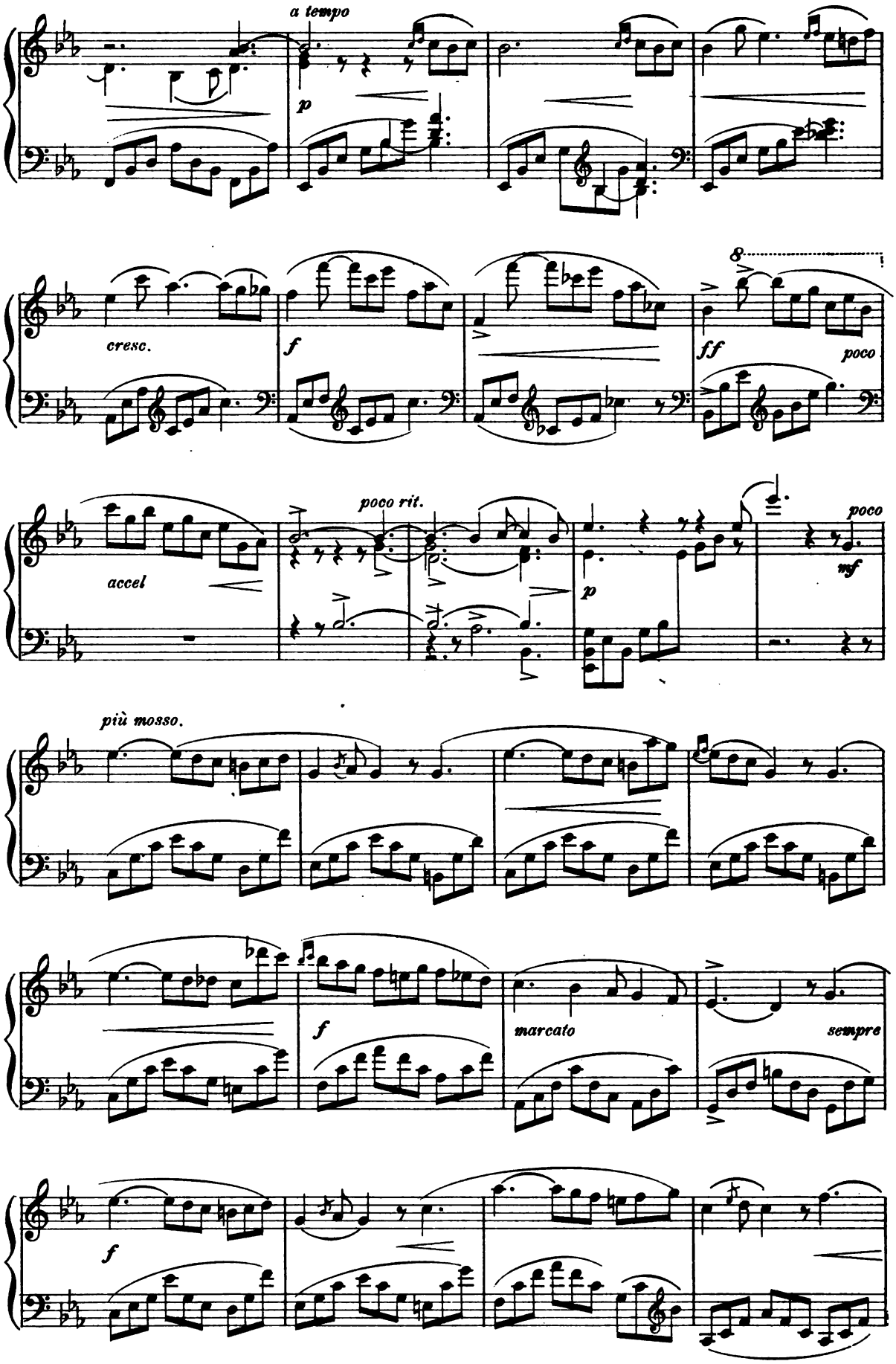


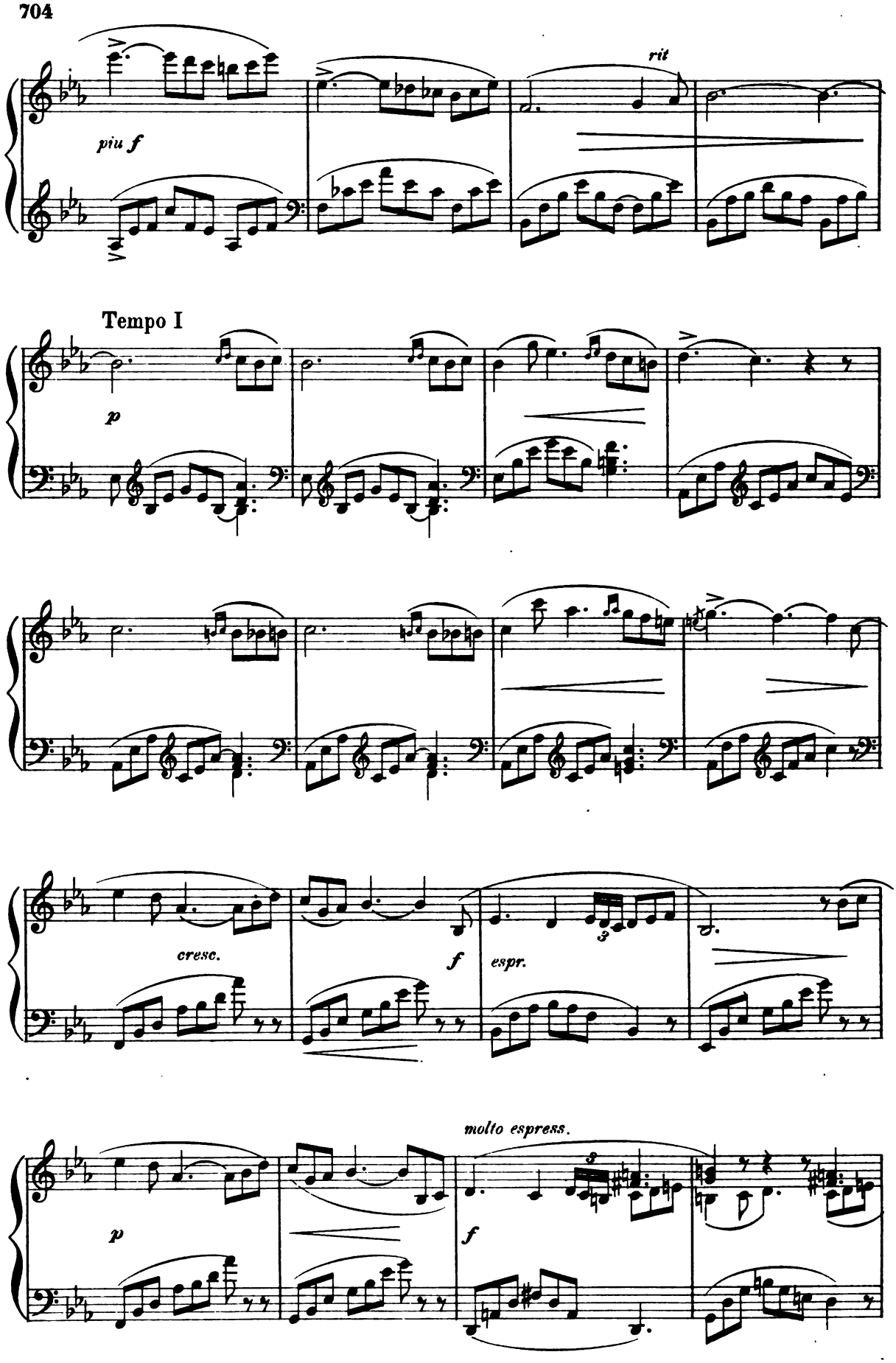

Ped.
cresc.
fp
p
p
p
Minuet D.C. al Fine.
Ped.

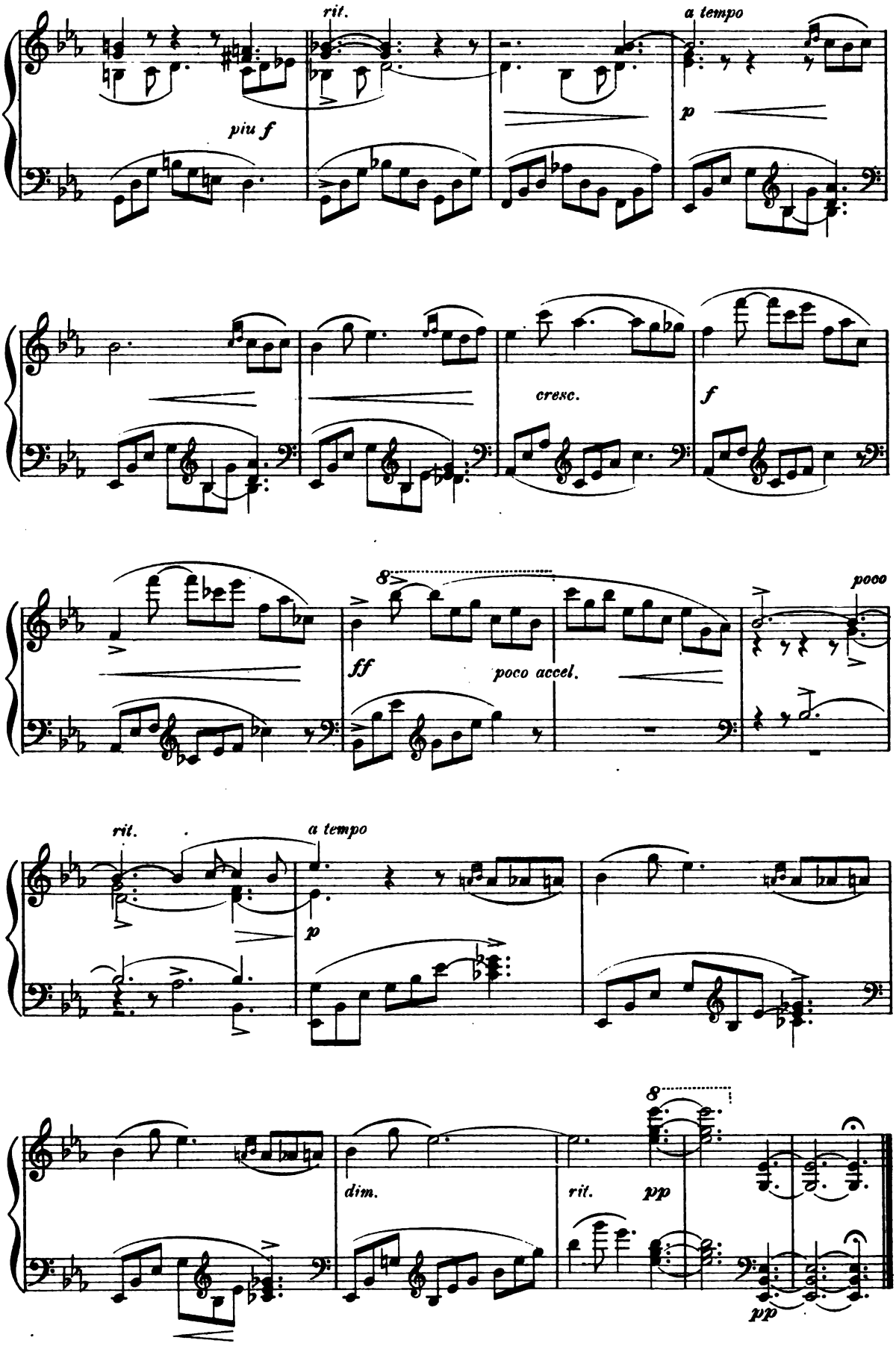
Nocturne.

HUGO REINHOLD,
Op. 34. No 1.




a tempo
p
cresc.
f
ff
poco
poco rit.
accel
poco
mf
più mosso.
f
marcato
sempre
f

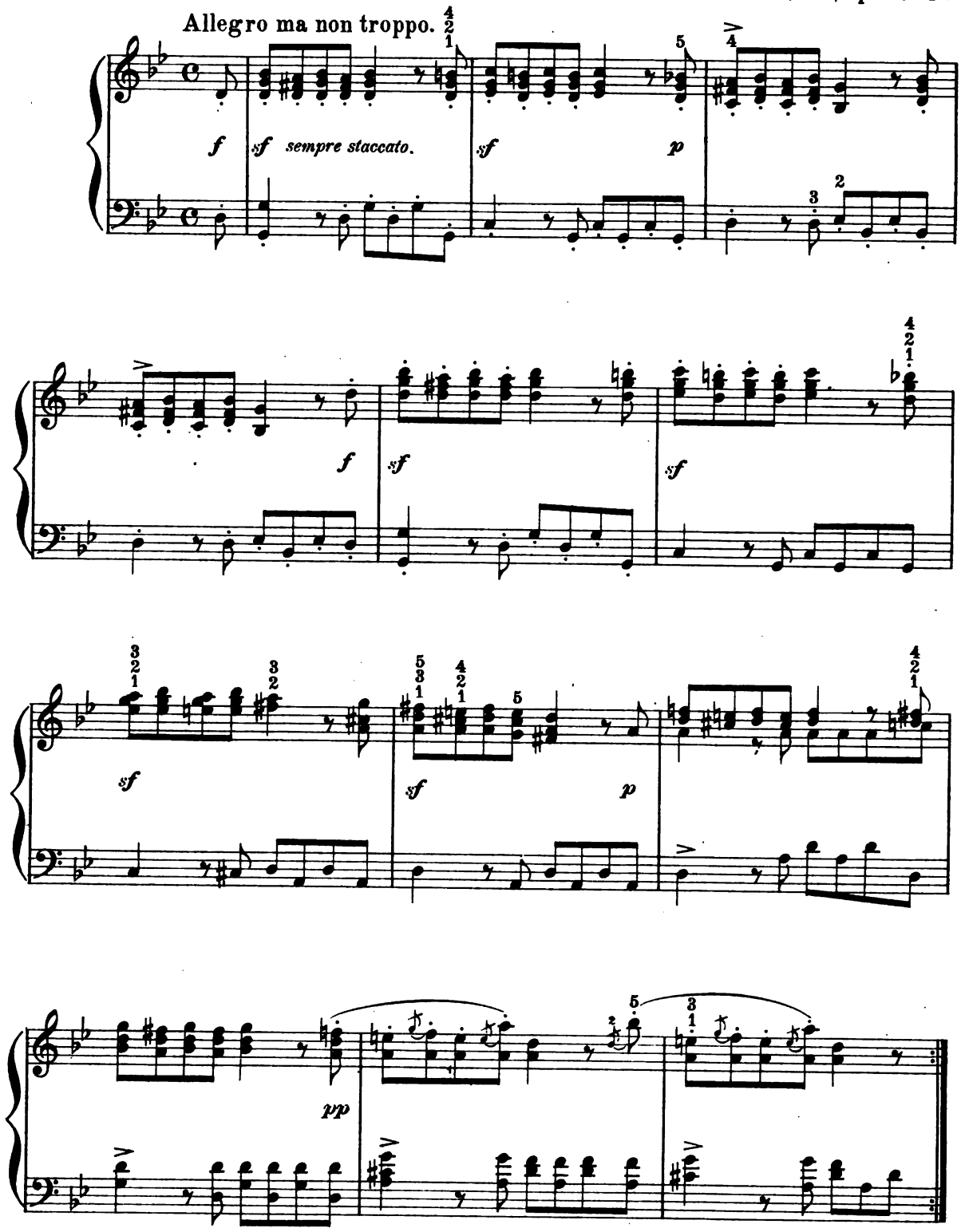

rit
piu f
Tempo I
p
cresc.
f
espr.
molto espress.
p
f

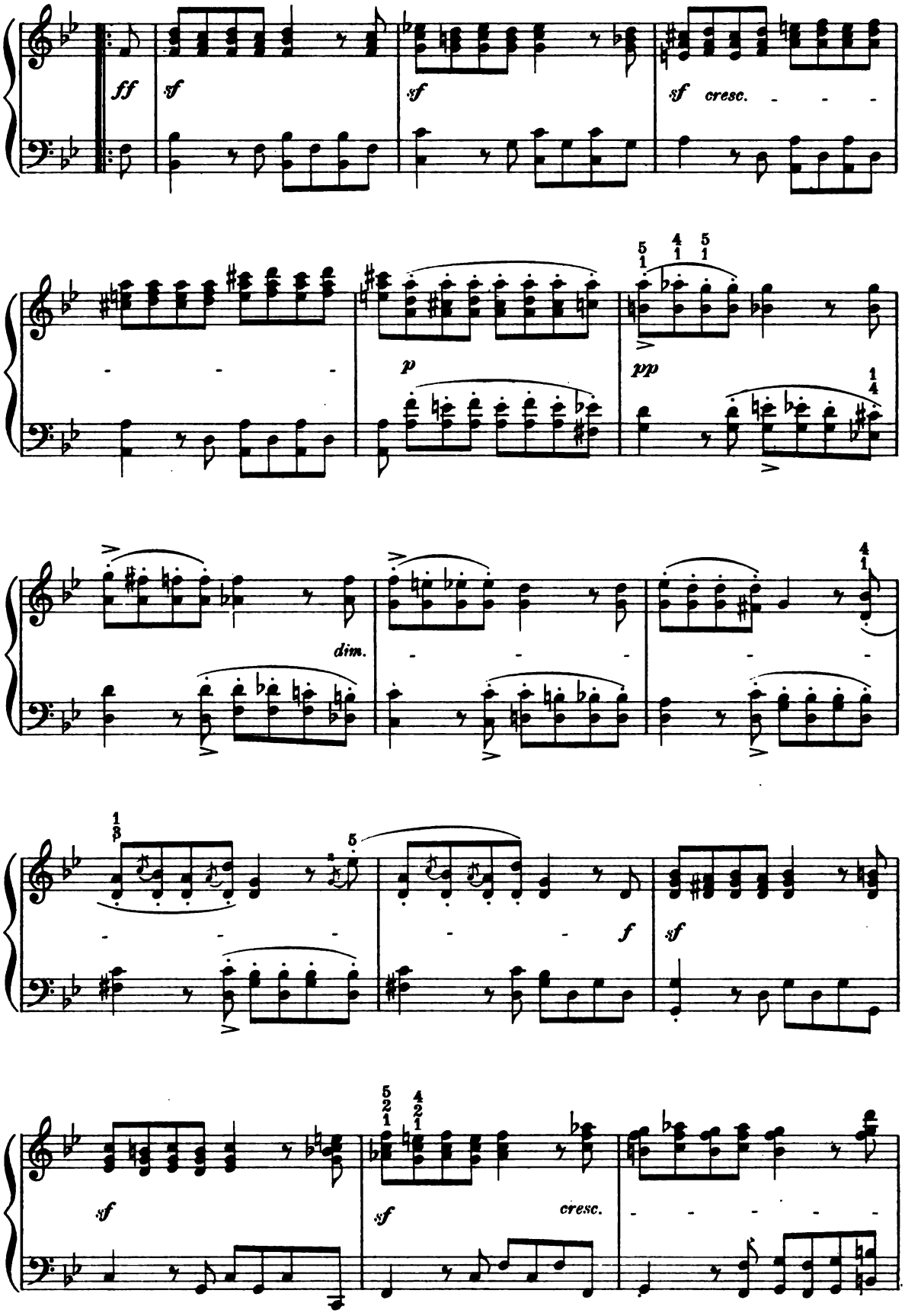

rit.
a tempo
piu f
p
cresc.
f
8
poco
ff
poco accel.
rit.
a tempo
p
8
dim.
rit.
pp
pp

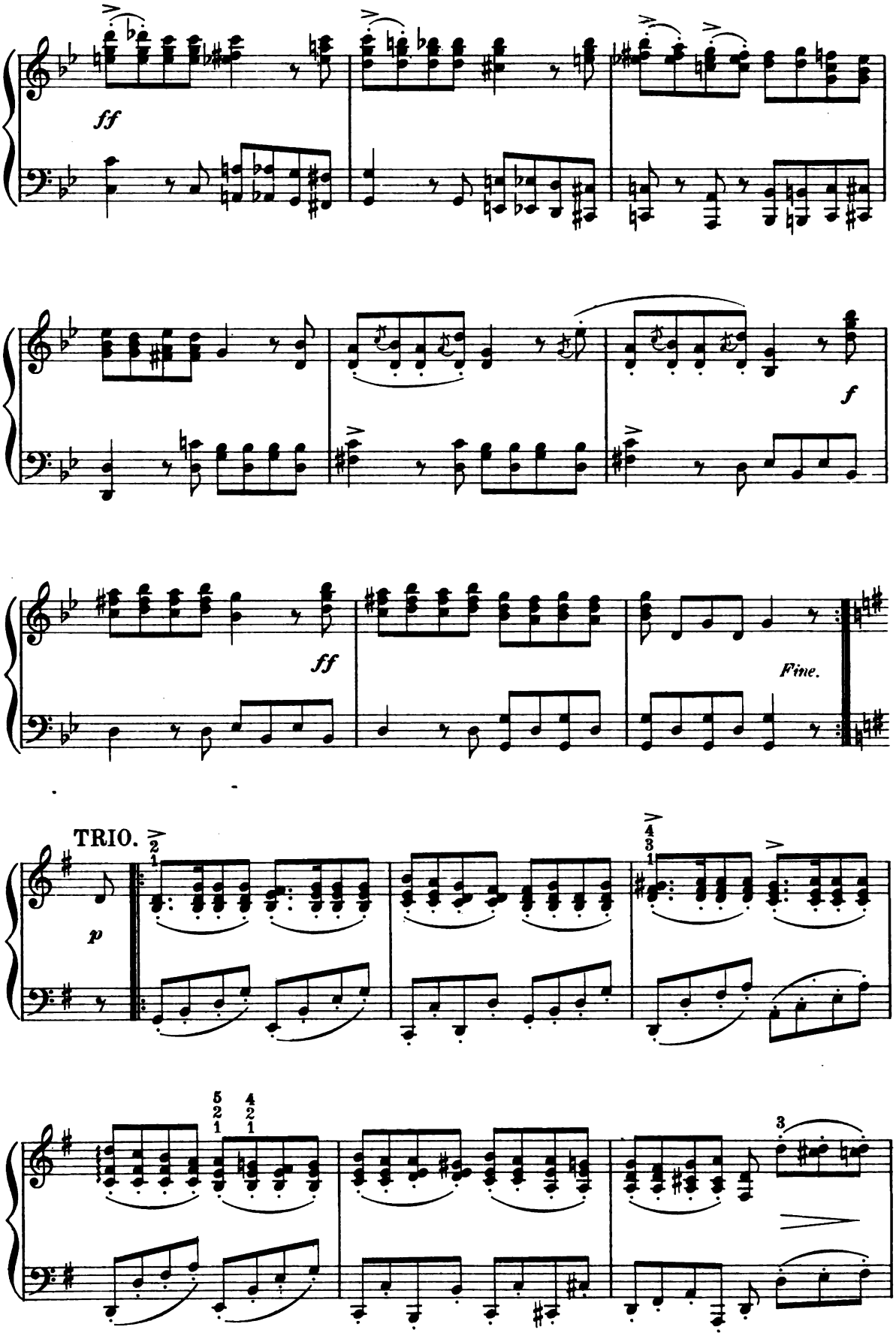
Marche Héroique.

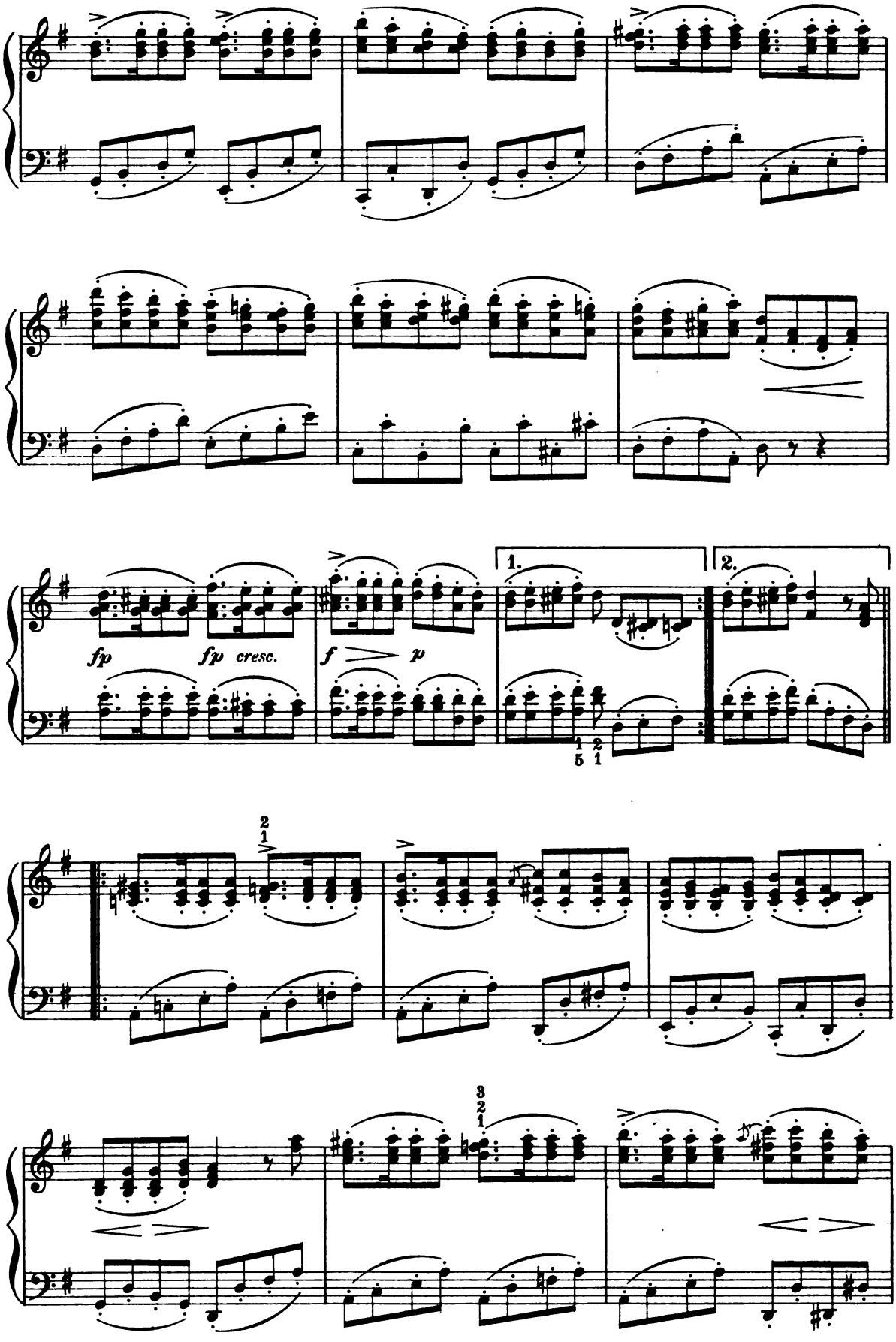
(originally for Piano, 4 hands.)

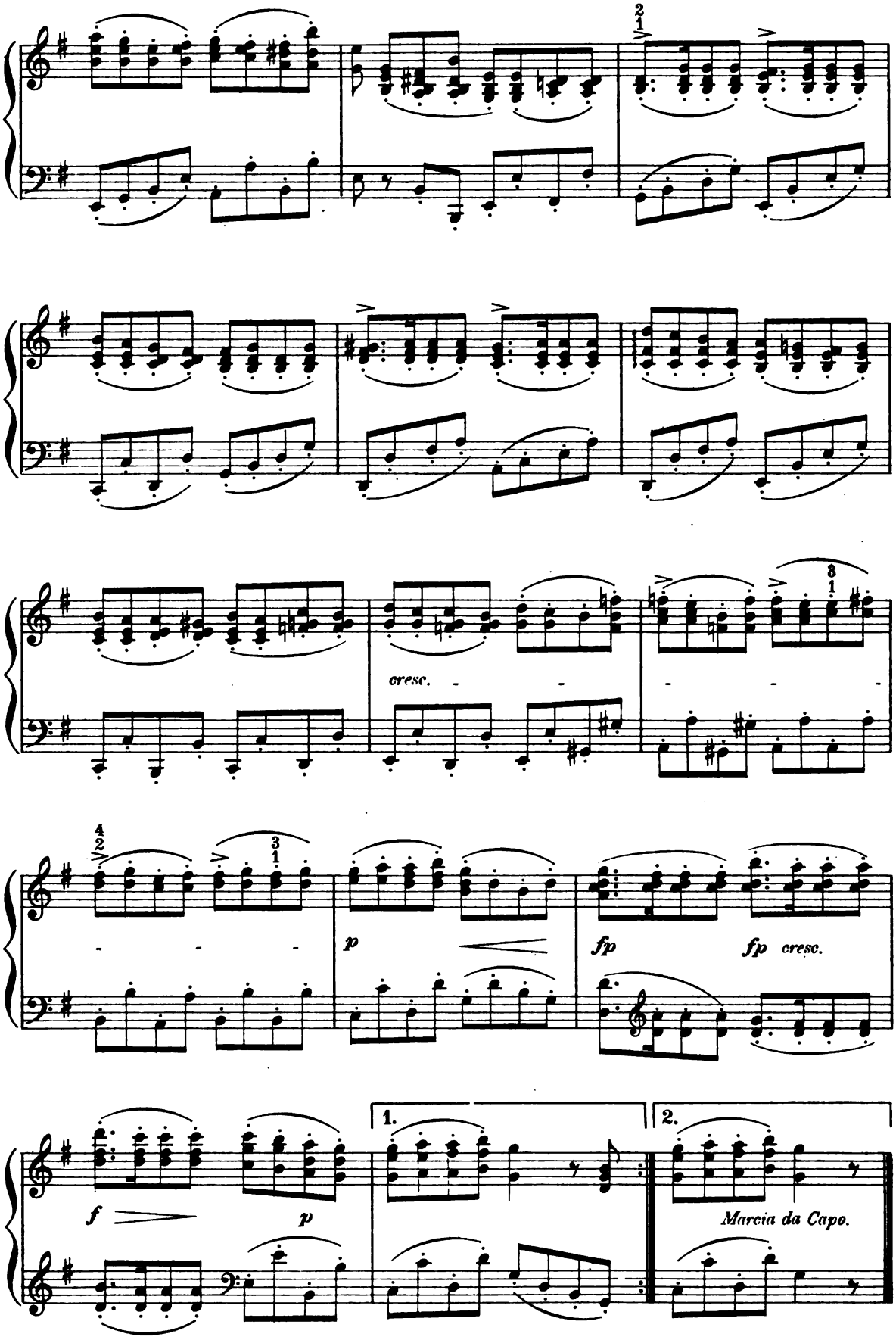
F. SCHUBERT, Op. 40. No 2.




ff
sf
sf
sf cresc.
p
pp
dim.
f
sf
sf
sf
cresc.


ff
f
ff
Fine.
TRIO.
p


fp
fp cresc.
f
p
1.
2.

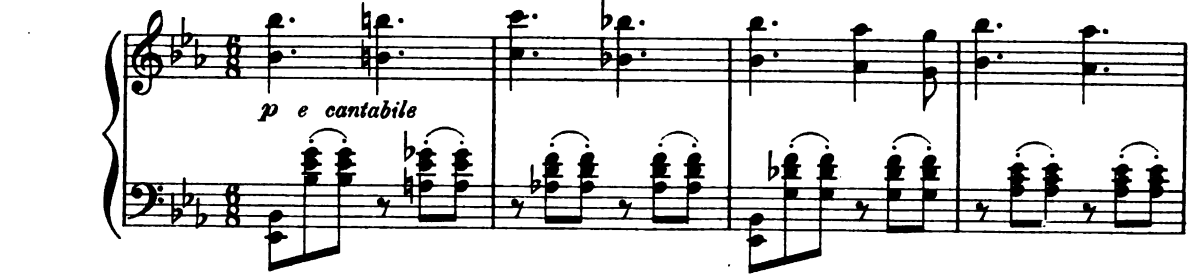

cresc.
p
fp
fp cresc.
f
p
1.
2.
Marcia da Capo.

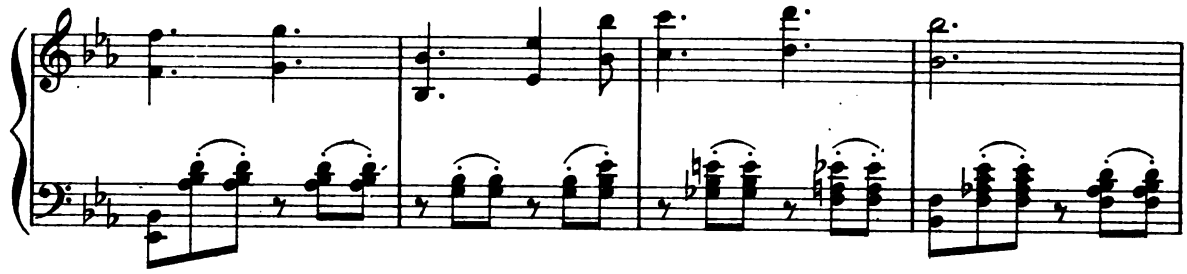
Moonlit Night.

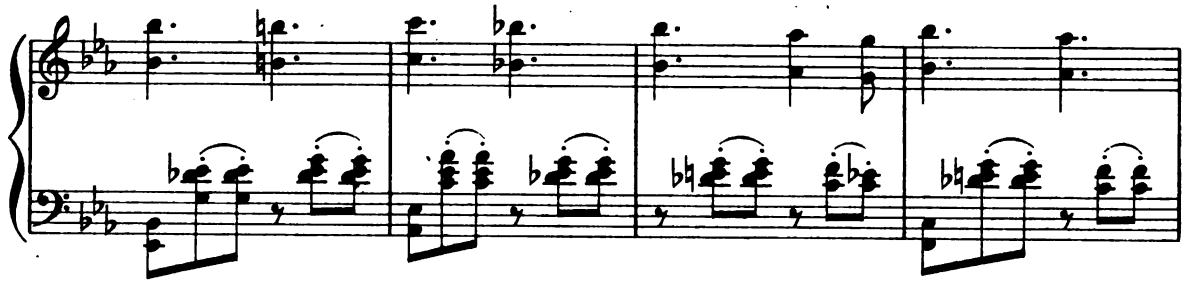
L. SCHYTTE, Op. 29. No 5.

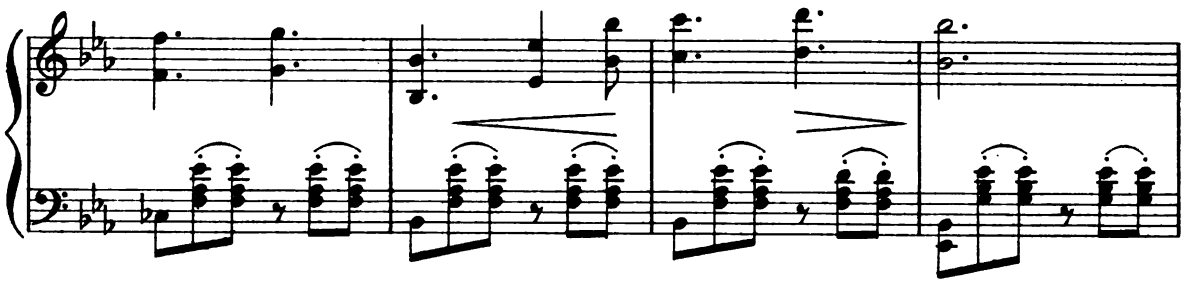
Andante con moto.

p e cantabile

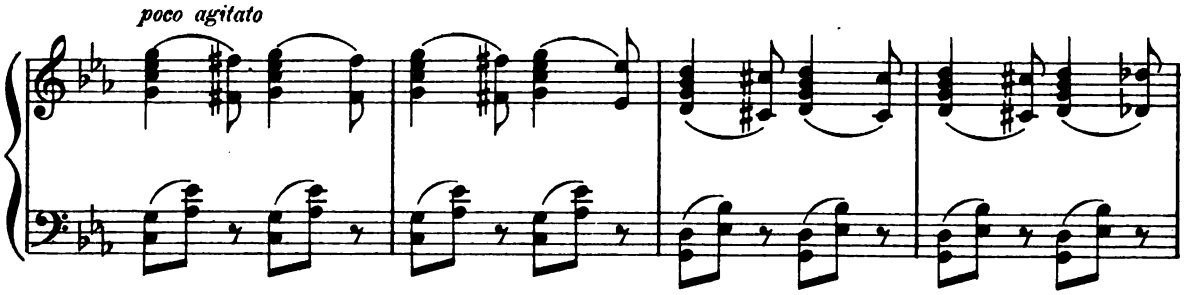


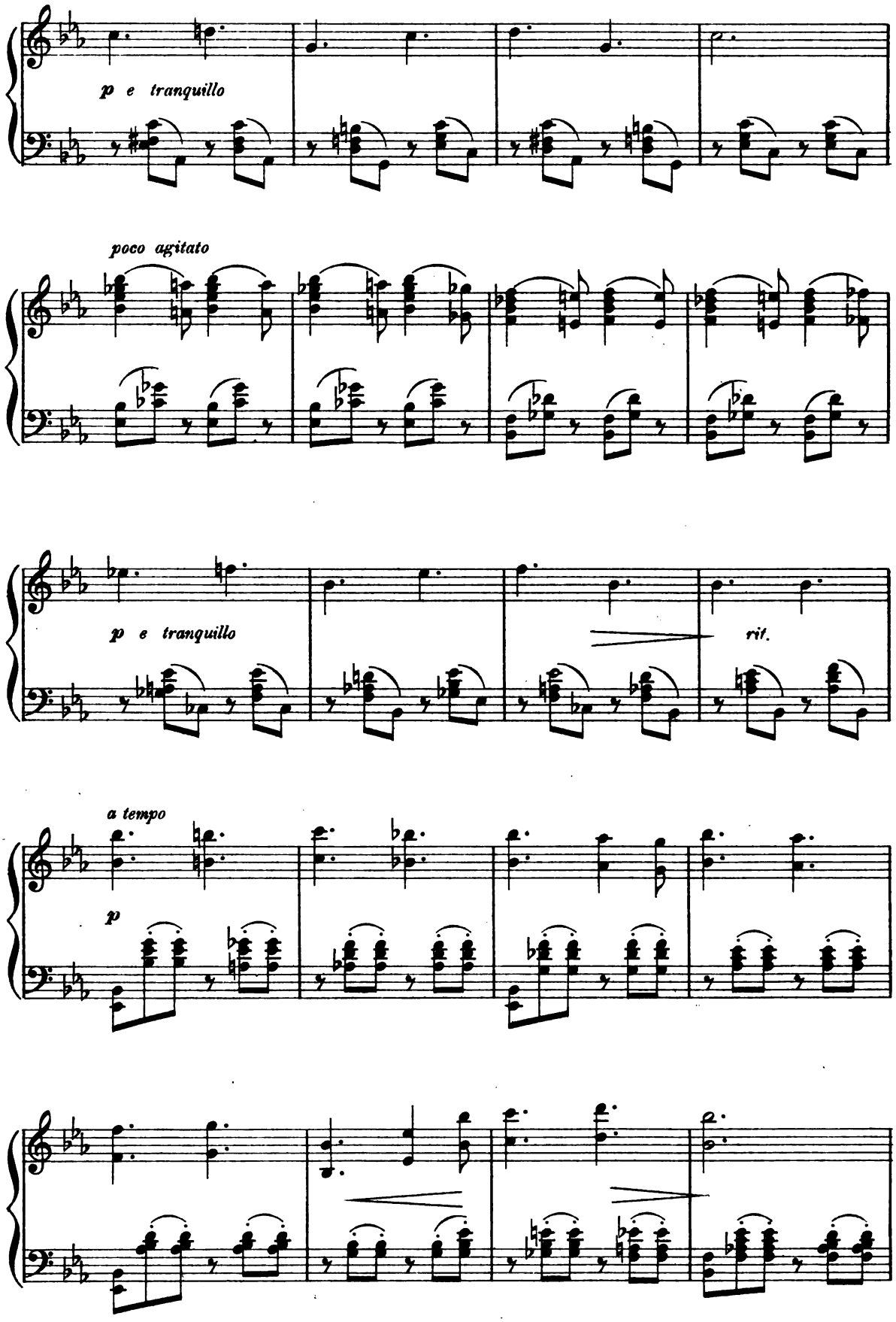


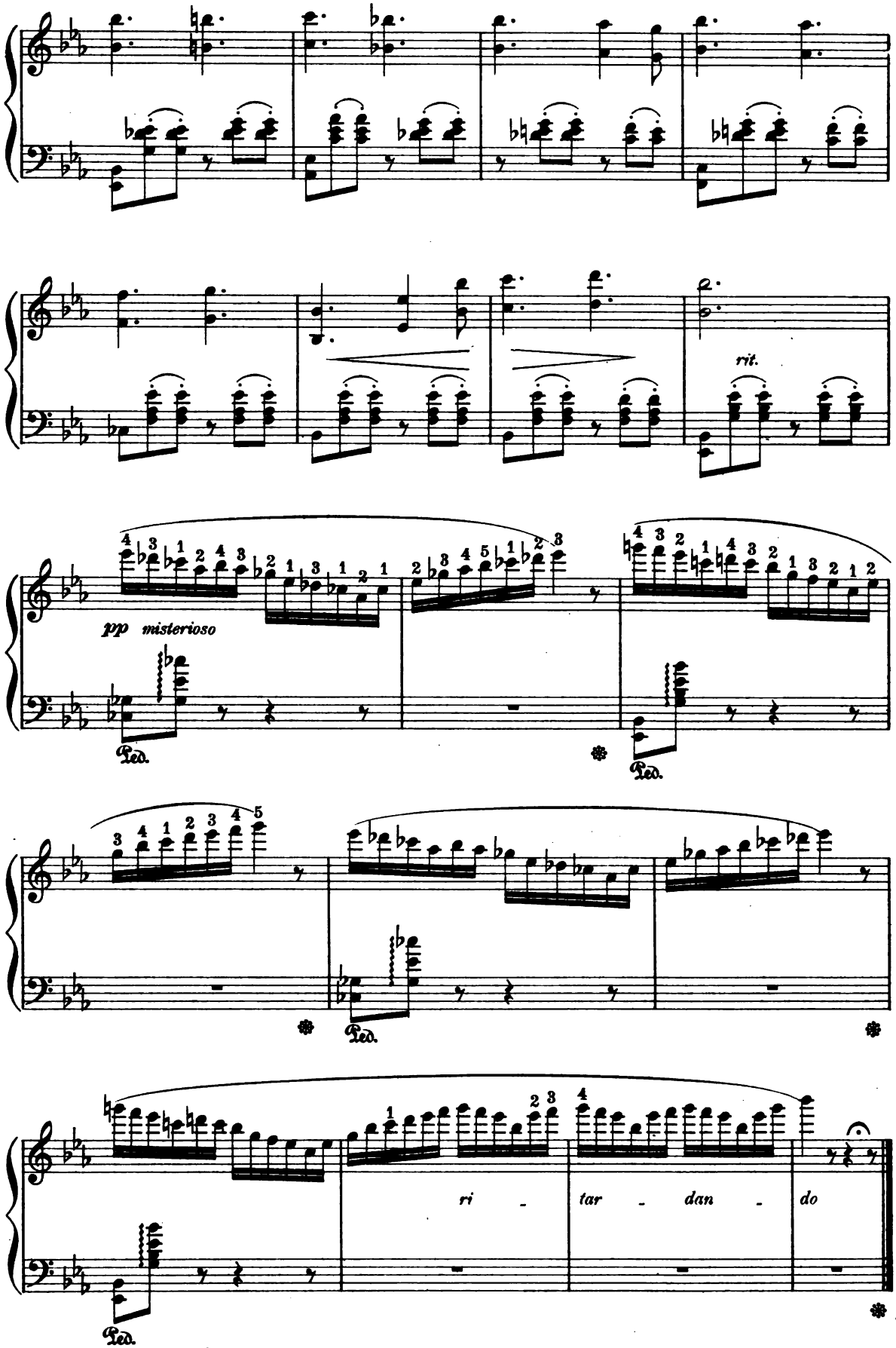




poco agitato



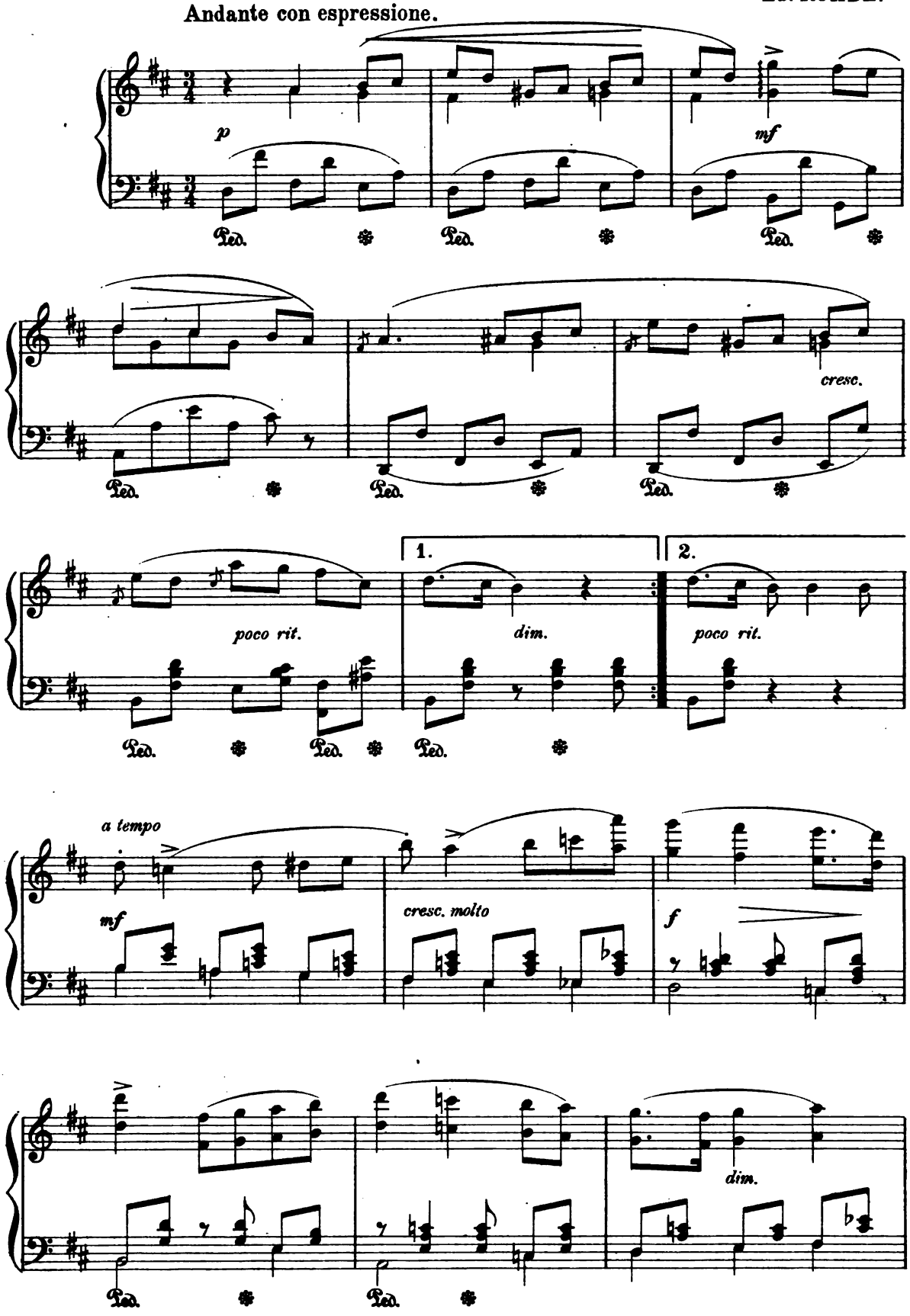

p e tranquillo
poco agitato
p e tranquillo
rit.
a tempo
p

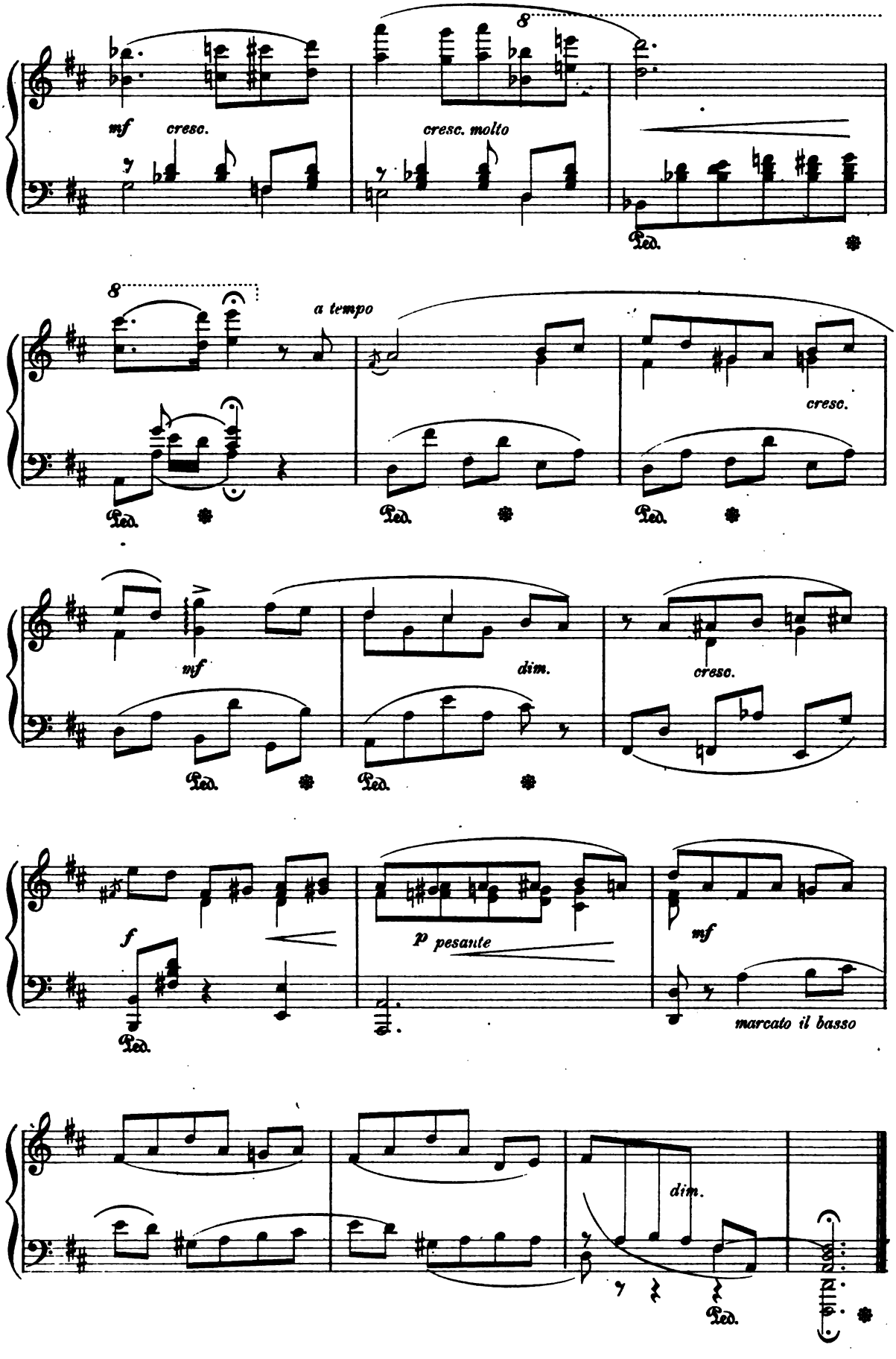

rit.
pp misterioso
Ped.
Ped.
Ped.
ri - tar - dan - do

Album Leaf.

Ed. ROHDE.

Andante con espressione.

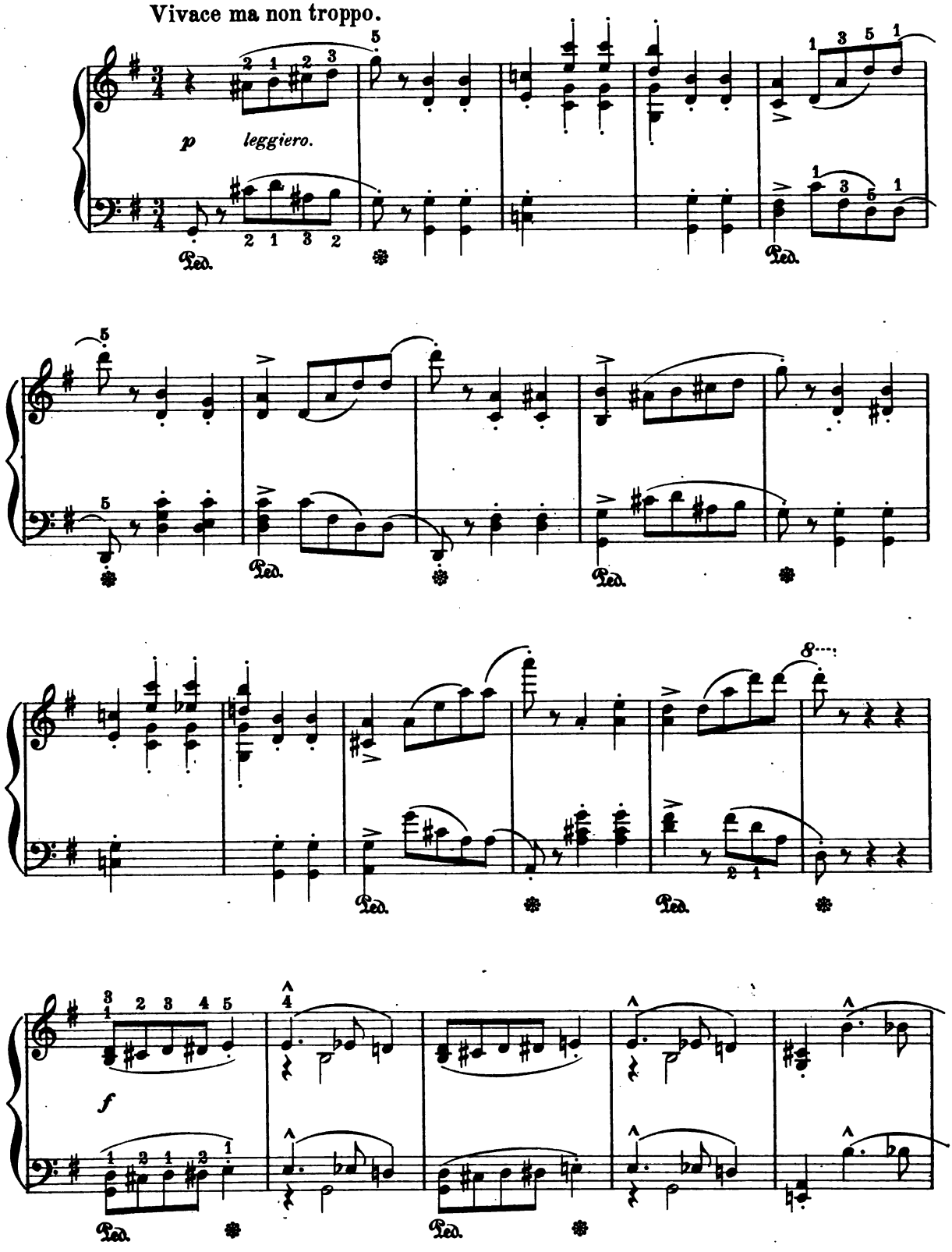


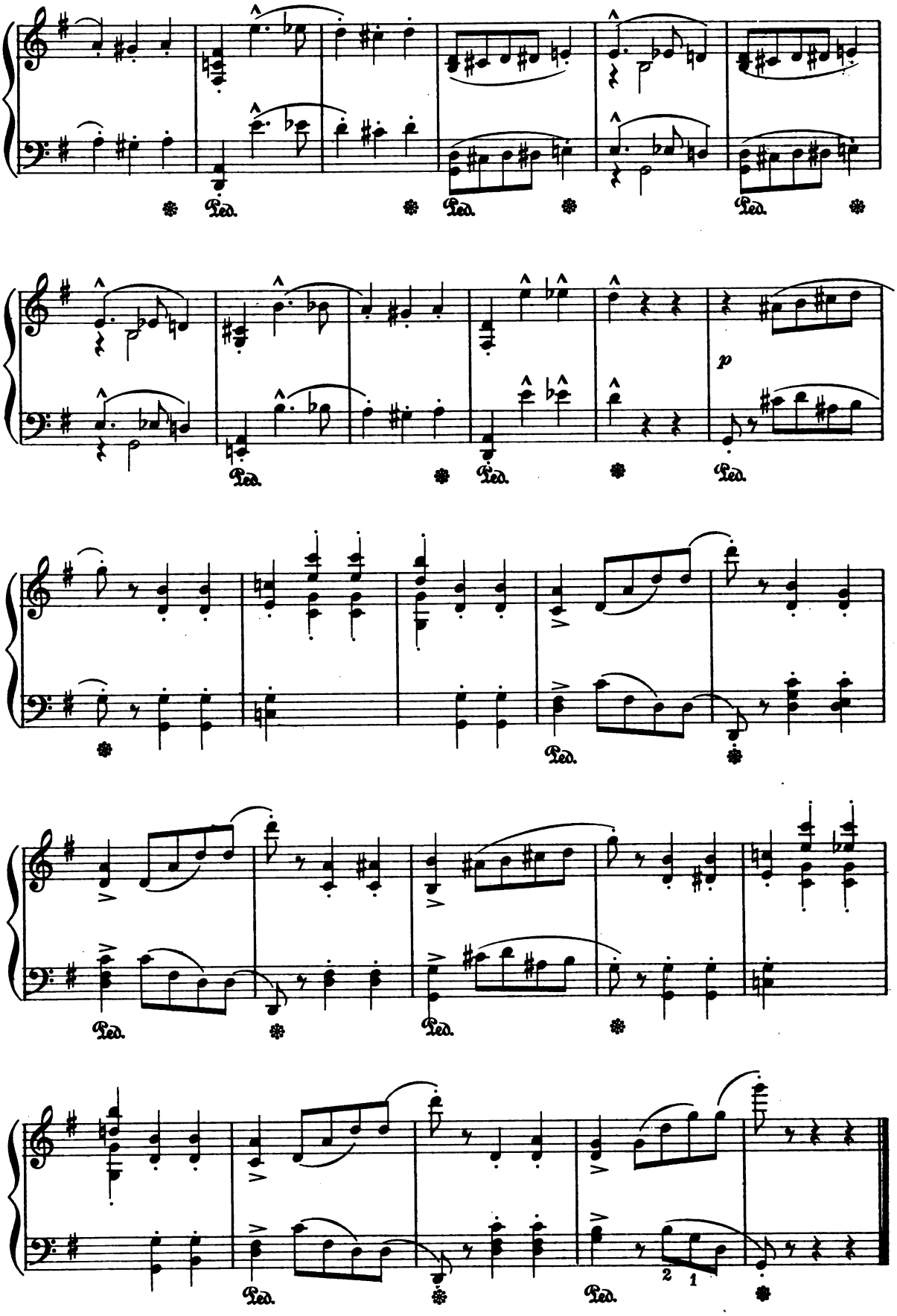

8
mf
cresc.
cresc. molto
Ped.
8
a tempo
cresc.
Ped.
Ped.
Ped.
mf
dim.
cresc.
Ped.
Ped.
f
Ped.
p pesante
mf
marcato il basso
dim.
Ped.

Second Valse.

Ad. JENSEN, Op. 33. No 8.

Vivace ma non troppo.

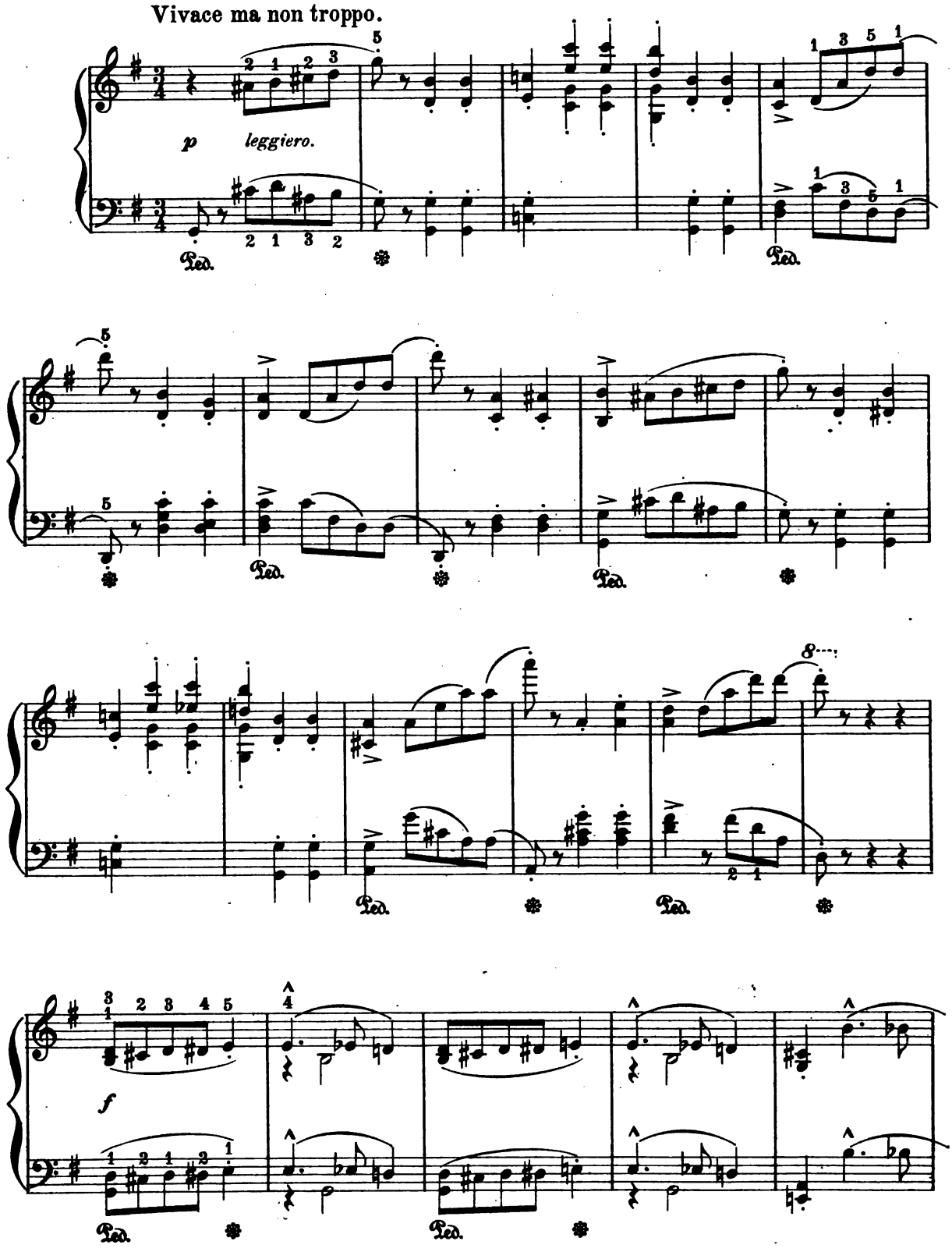


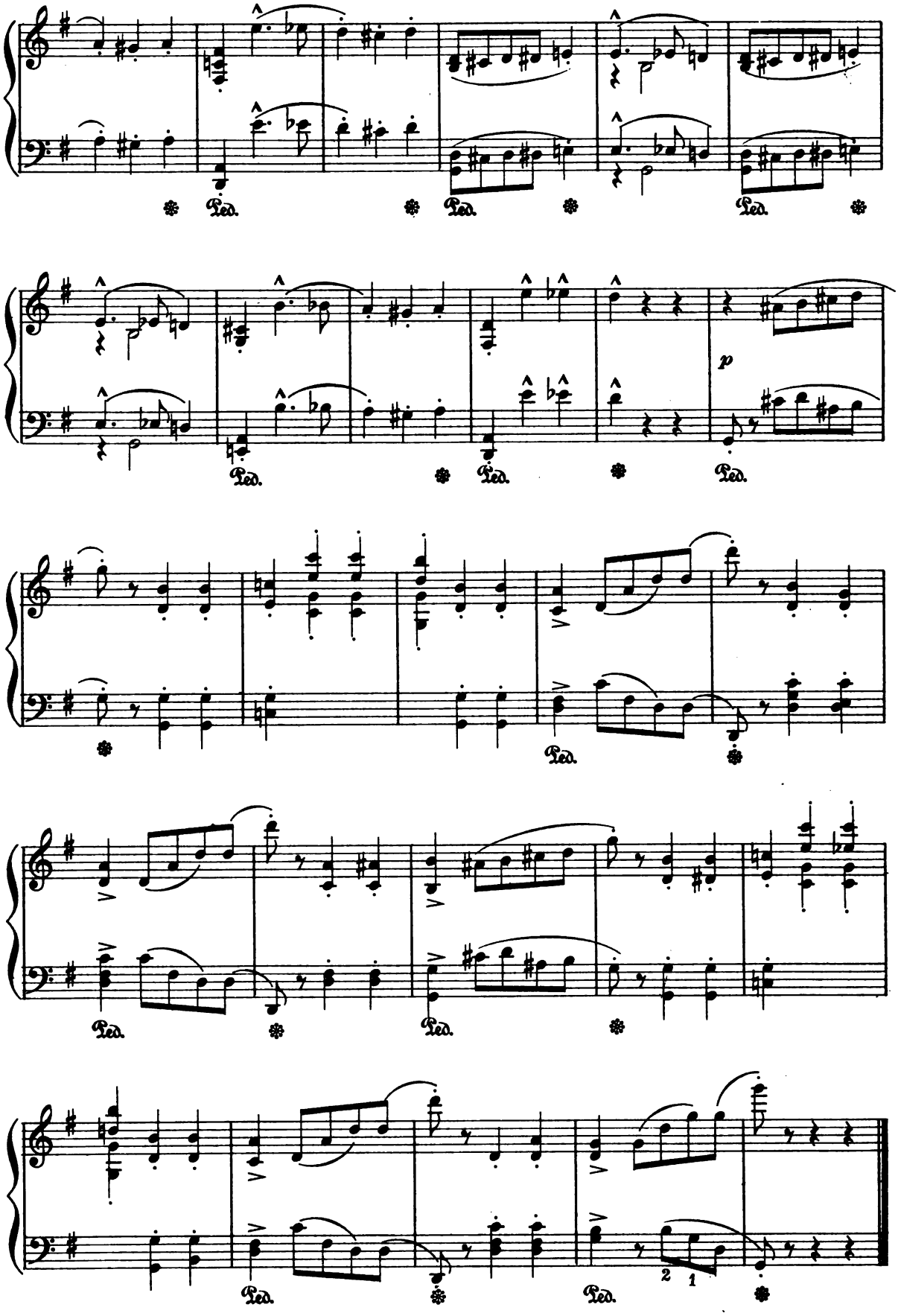

Ped.
p
2
1

Second Valse.

Ad. JENSEN, Op. 33. № 8.

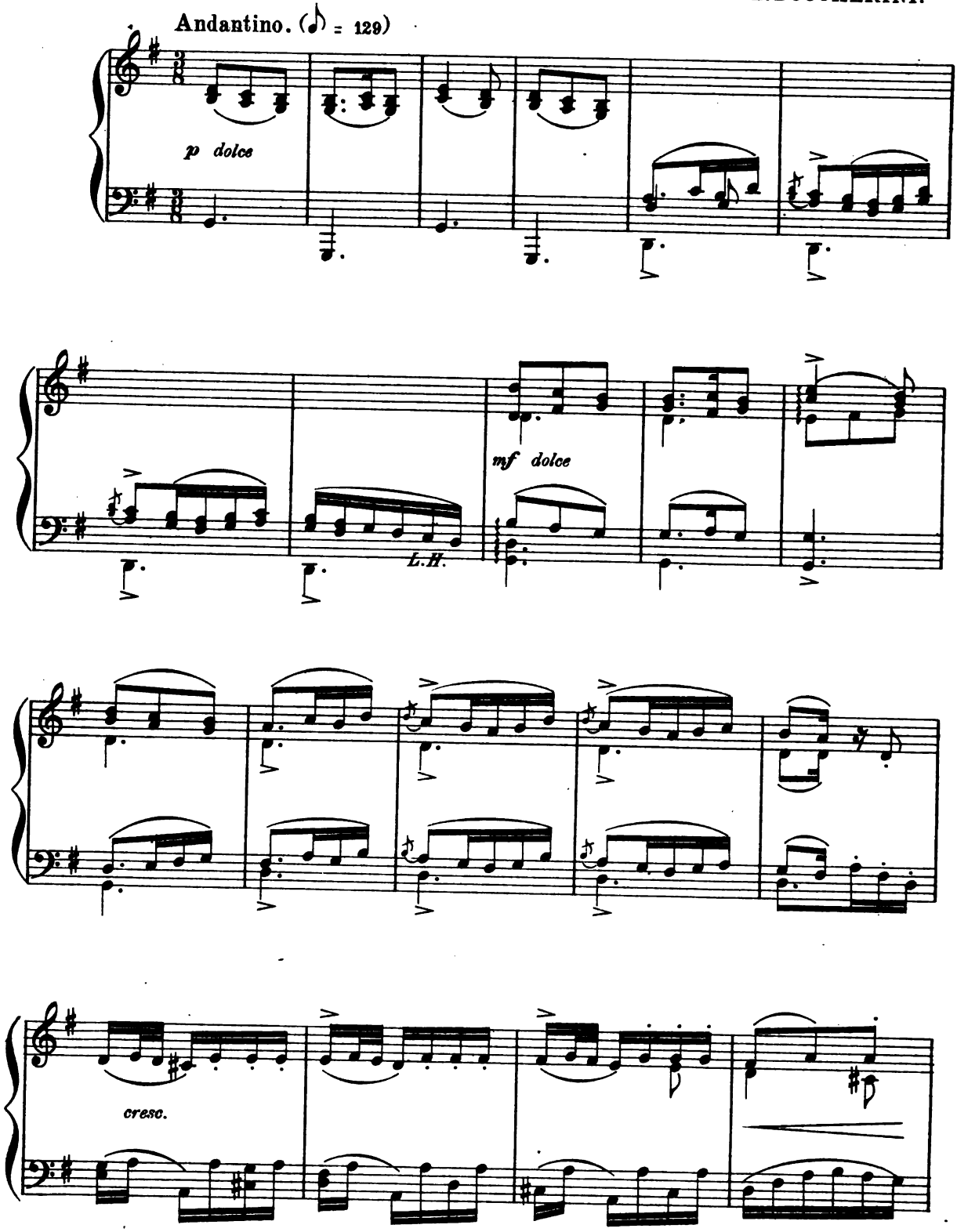
Vivace ma non troppo.

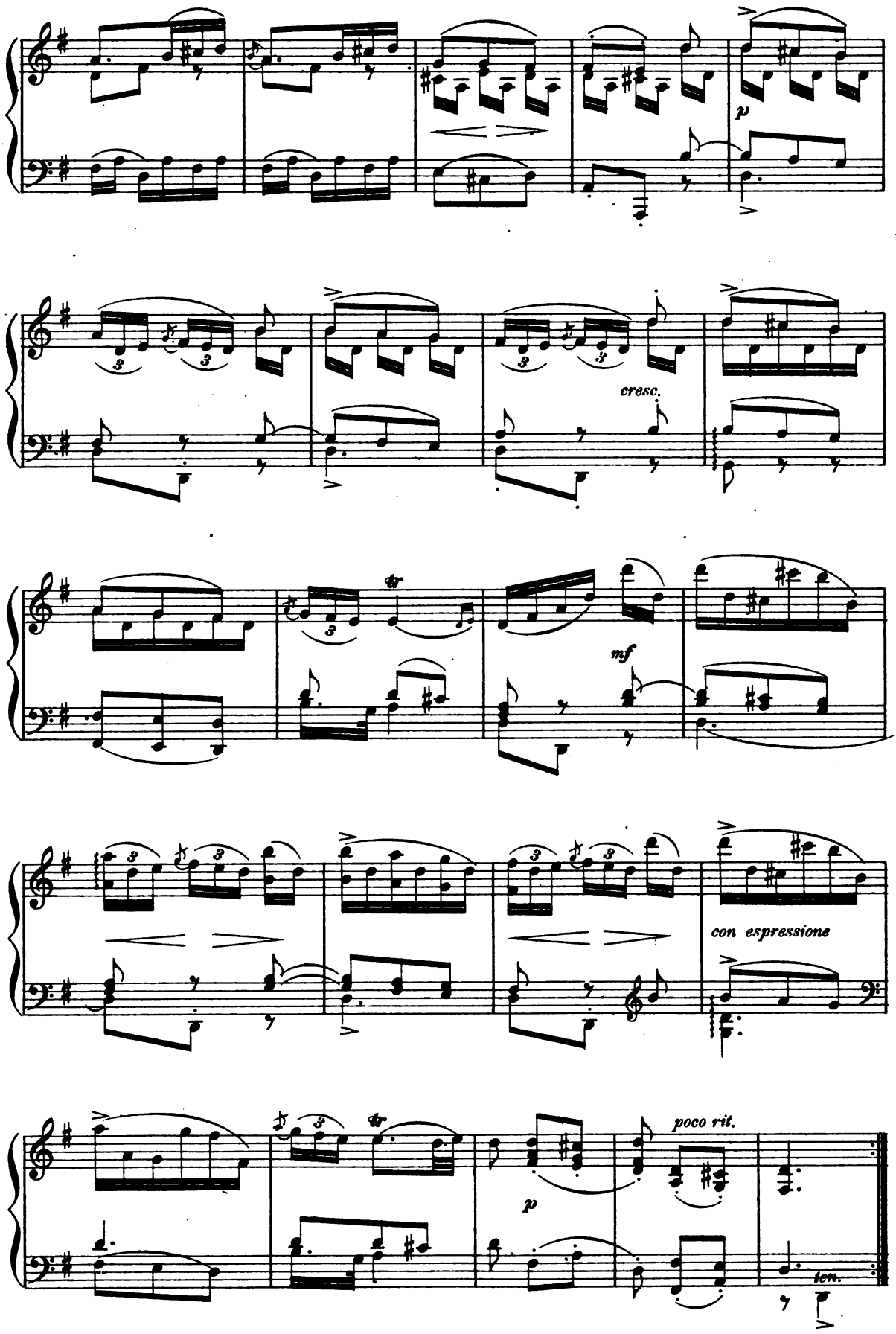


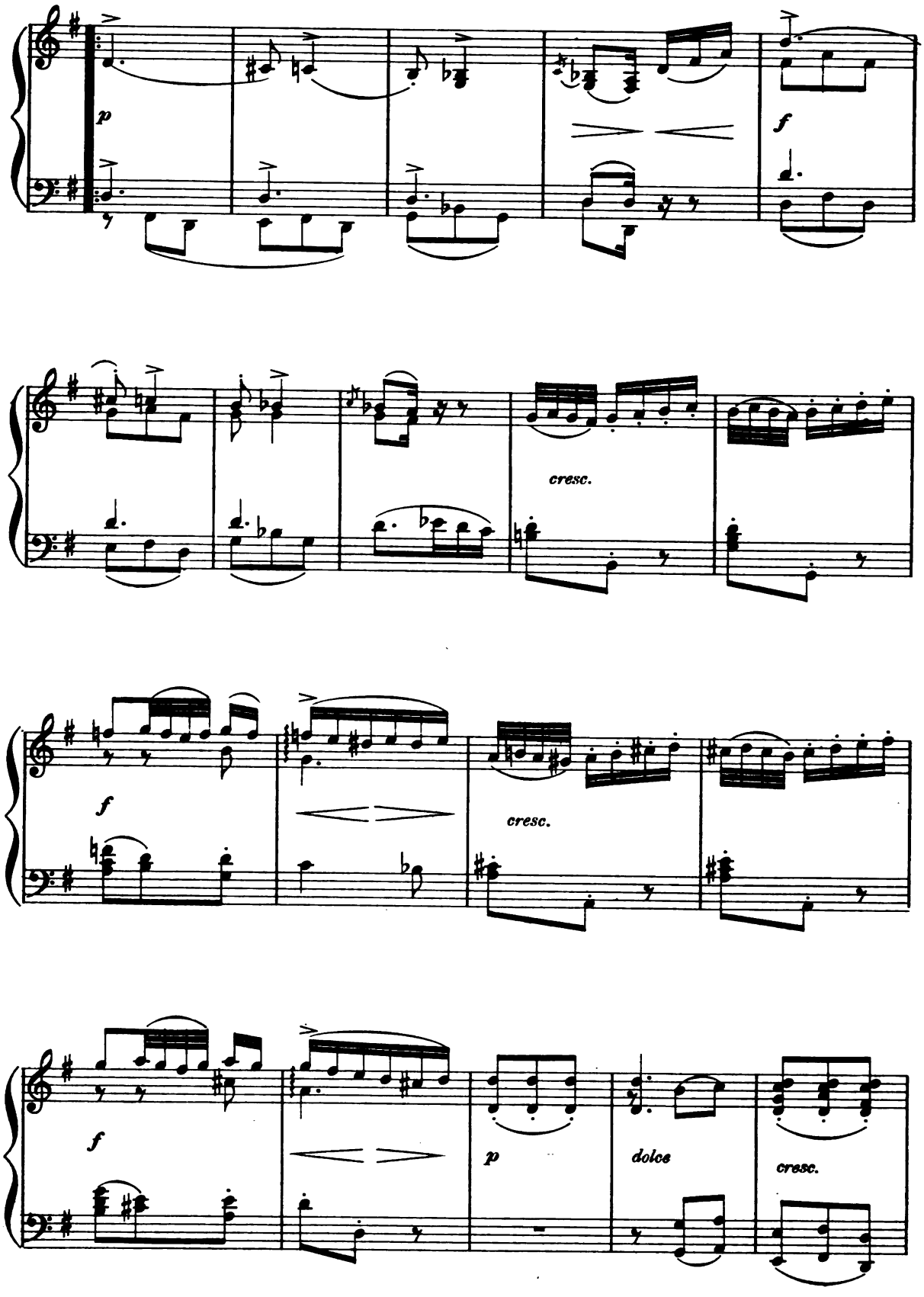

Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
2
1
Ped.

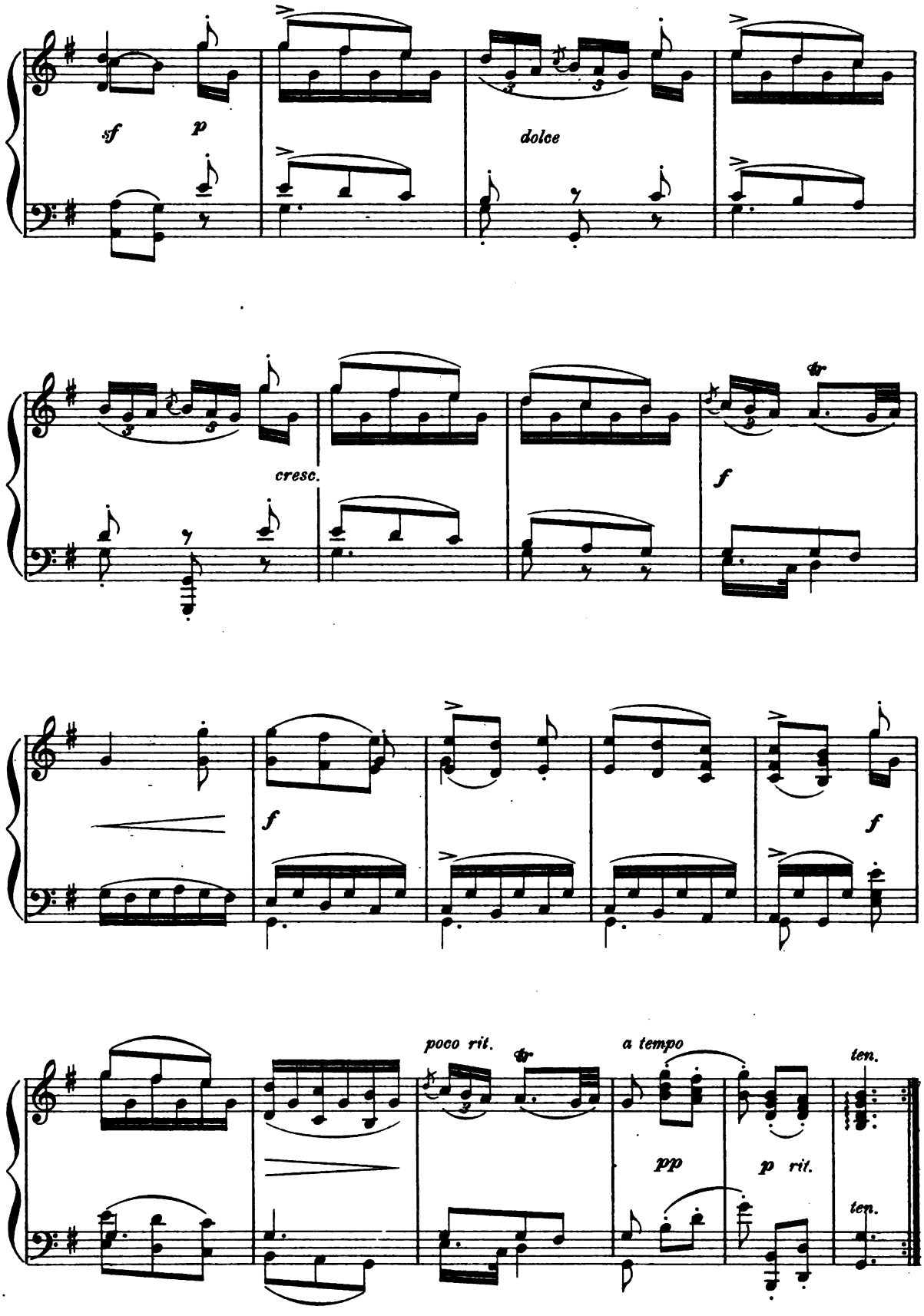
Minuet in G.

L. BOCCHERINI.




p
cresc.
mf
con espressione
poco rit.
p
ten.

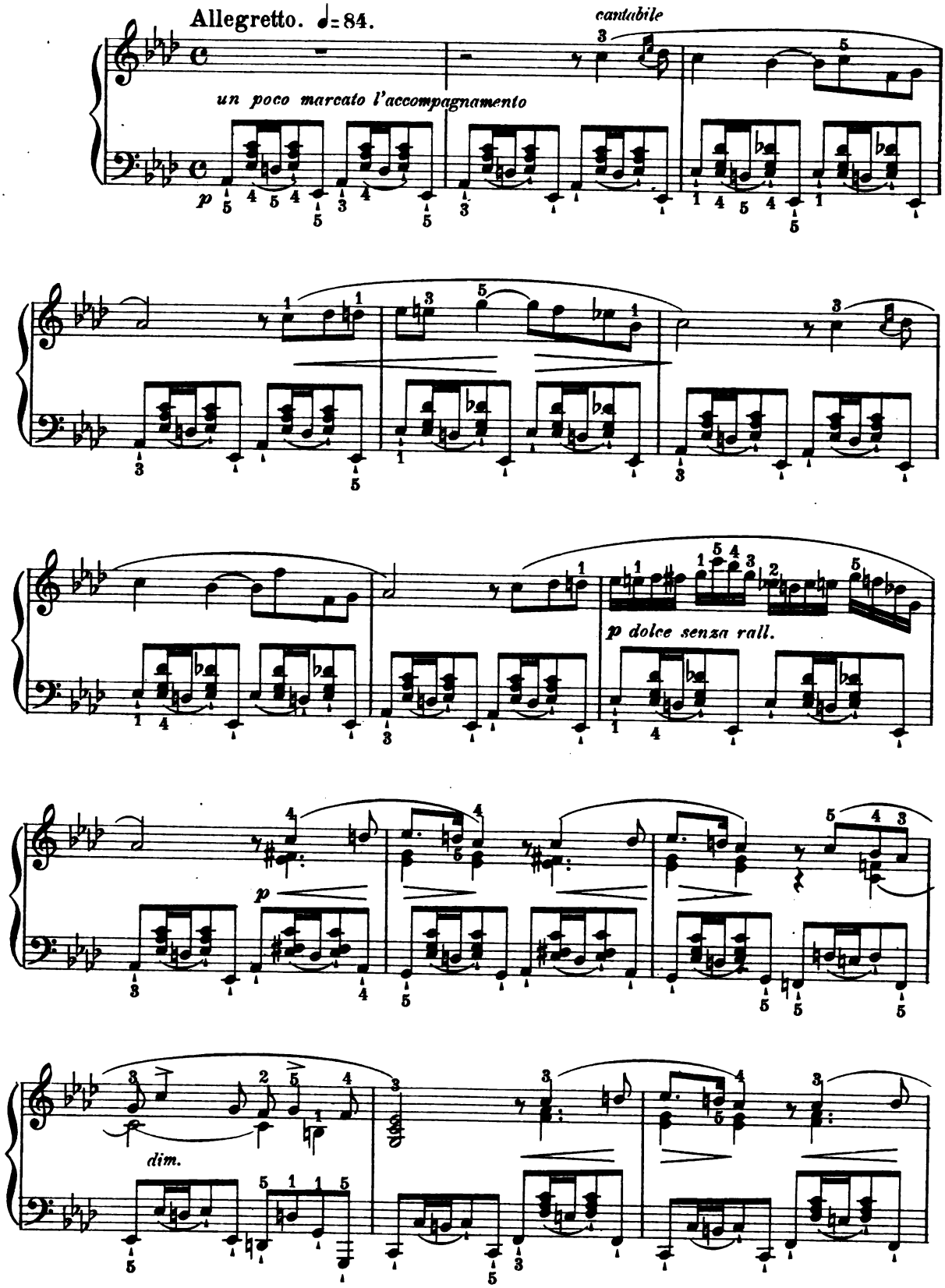

p
f
cresc.
f
cresc.
f
p
dolce
cresc.

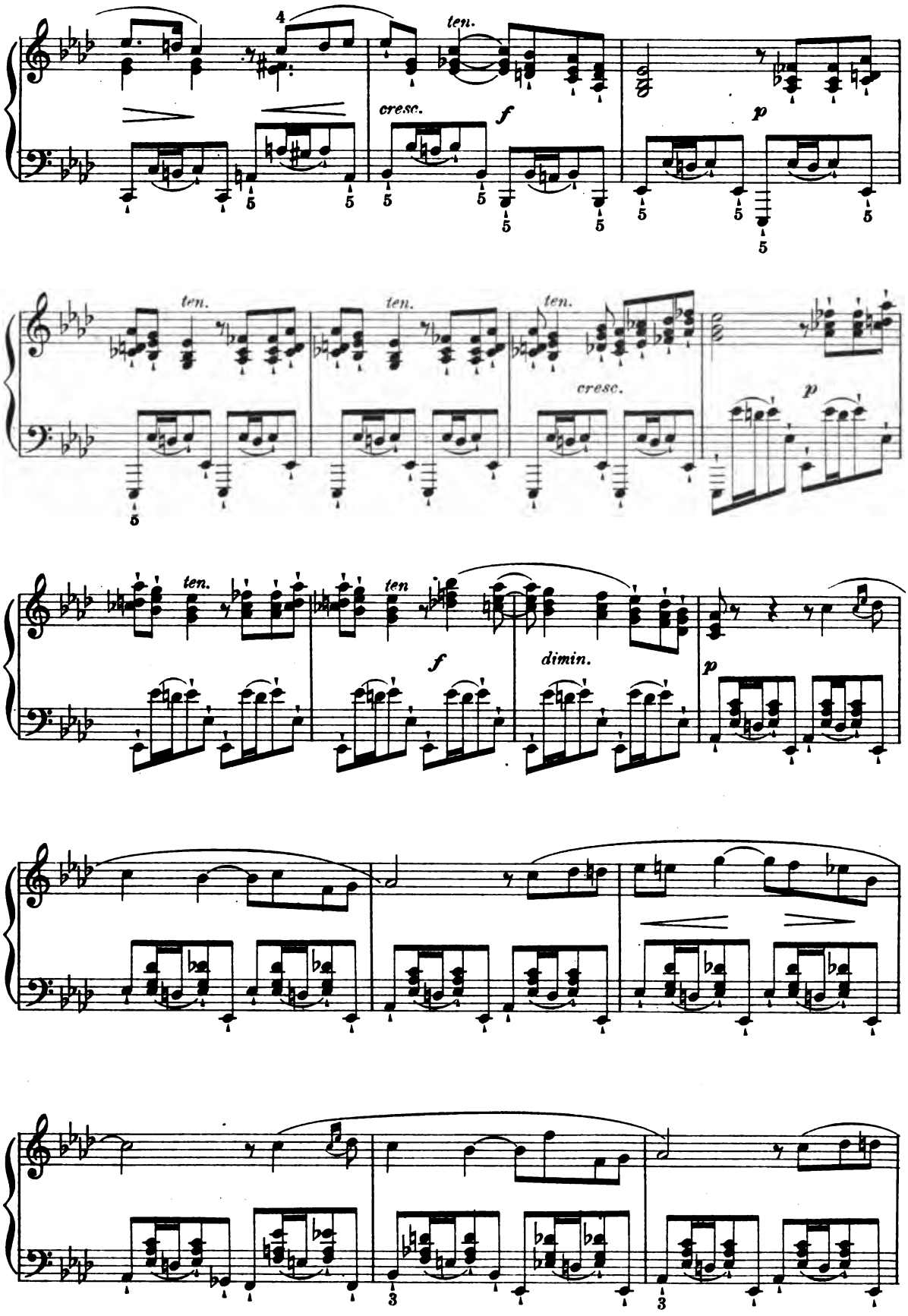

sf
p
dolce
cresc.
f
tr
f
f
poco rit.
tr
a tempo
ten.
pp
p rit.
ten.

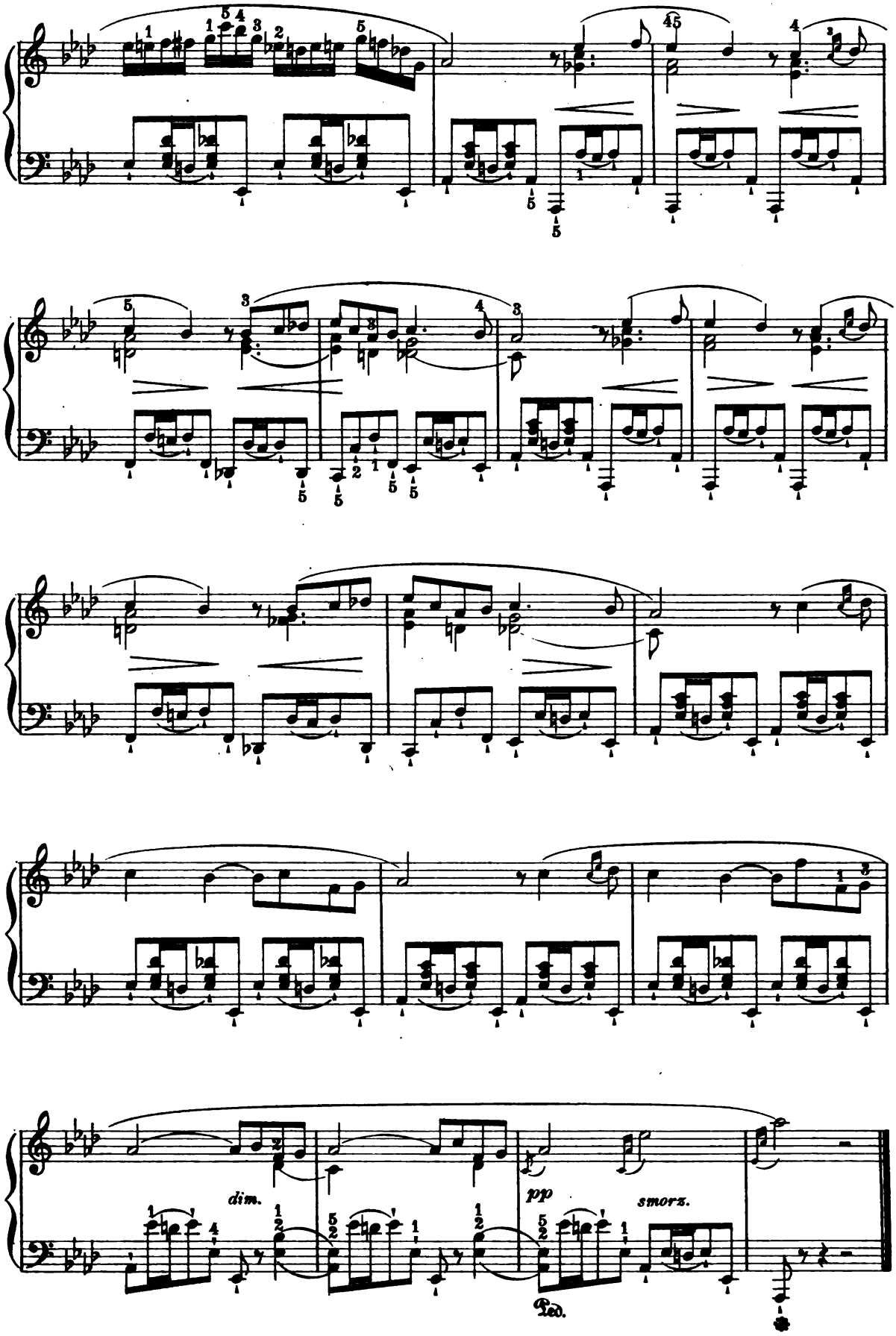
Shepherd's Song.

IDYL.

J. SCHULHOFF, Op. 23. No 1.



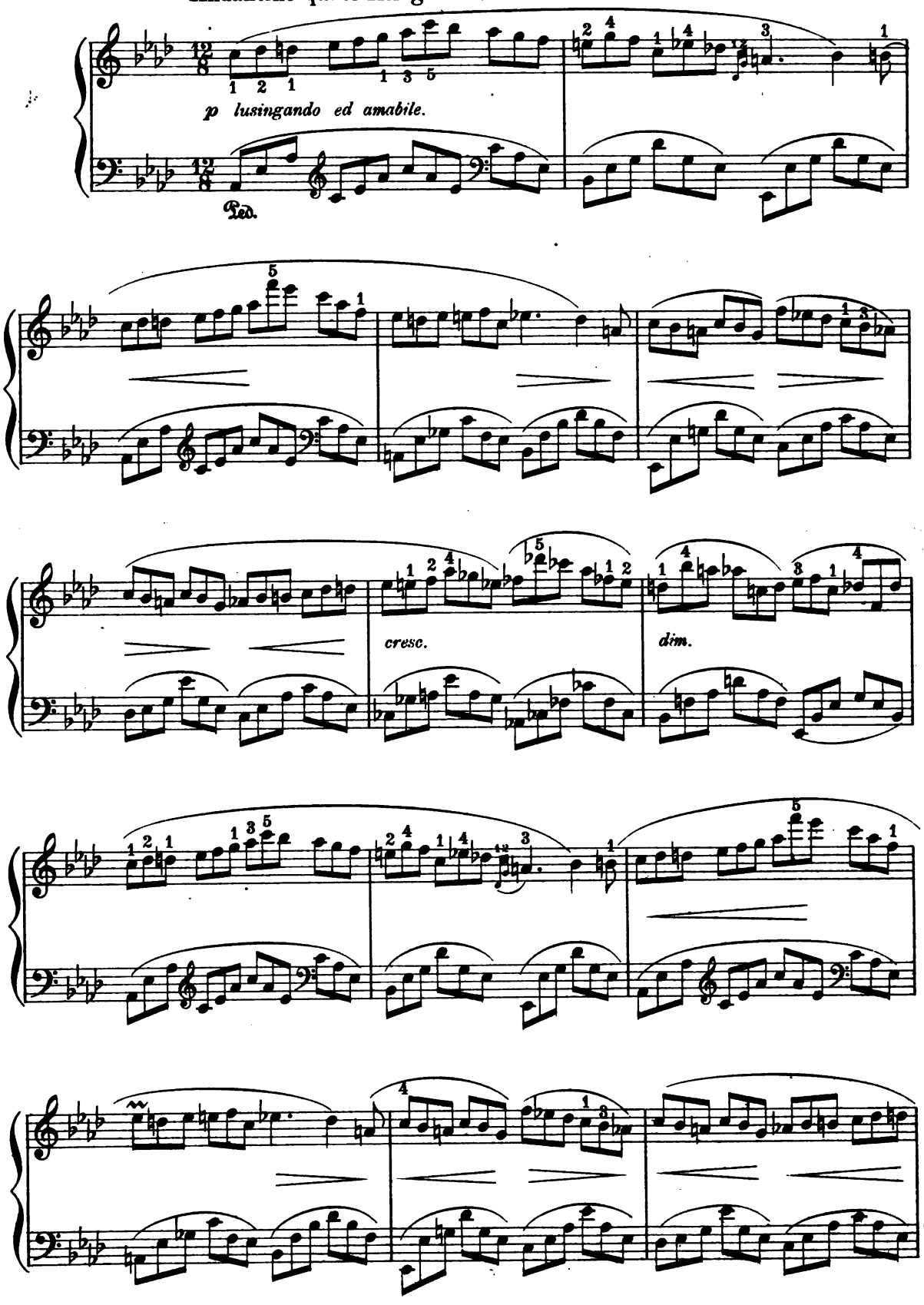

ten.
cresc.
f
p
dimin.

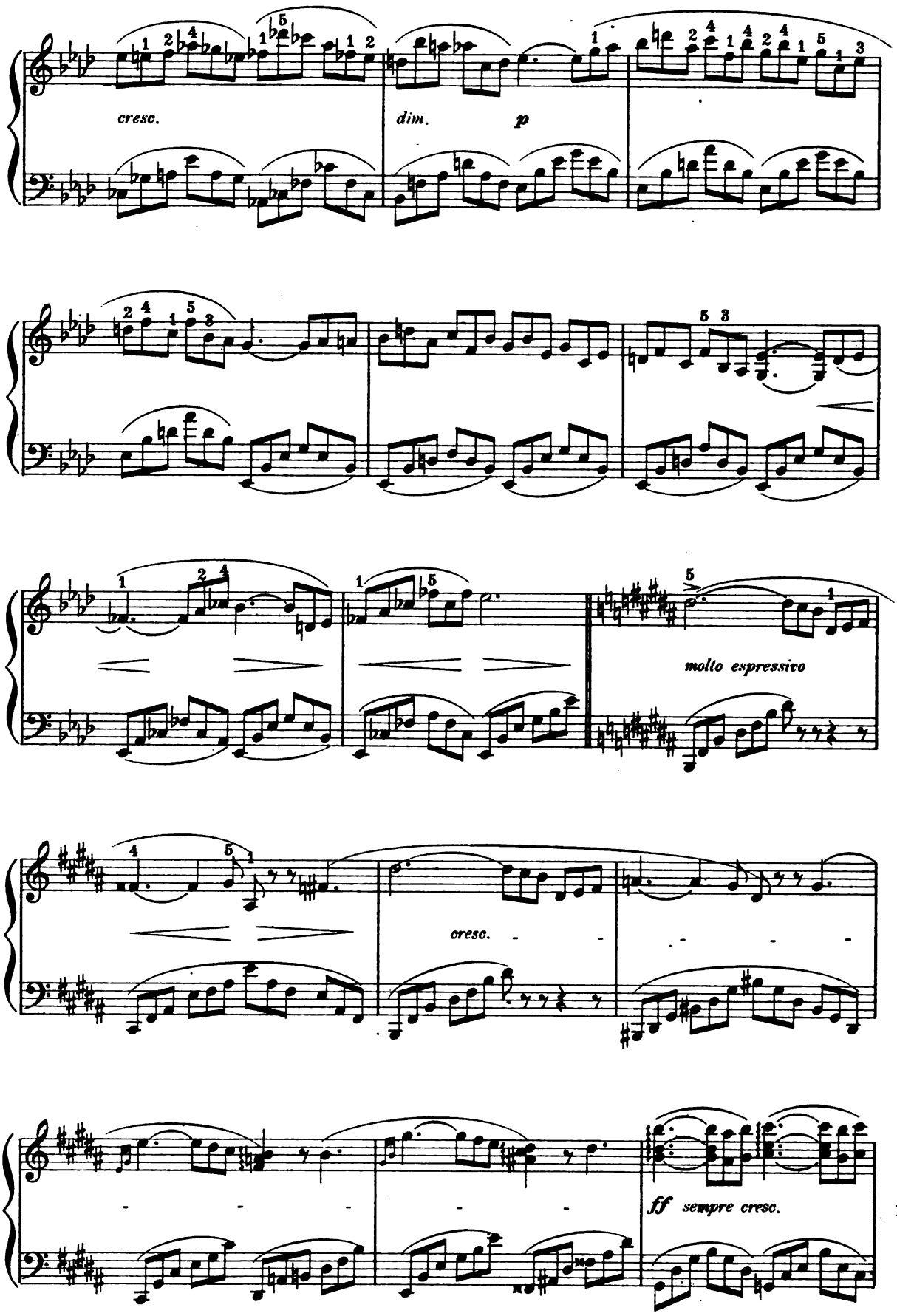

dim.
pp
smorz.
Ped.

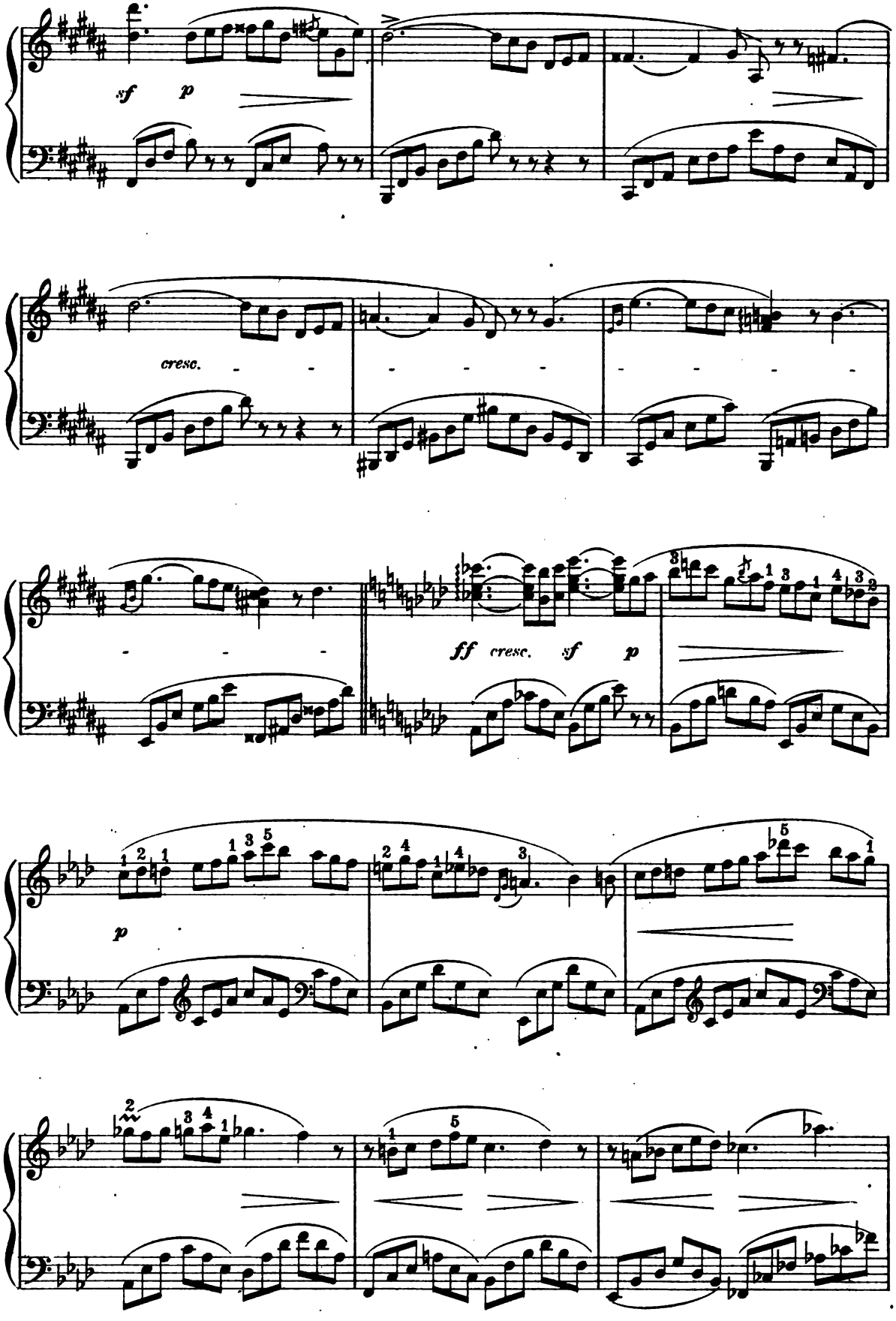
Album Leaf.

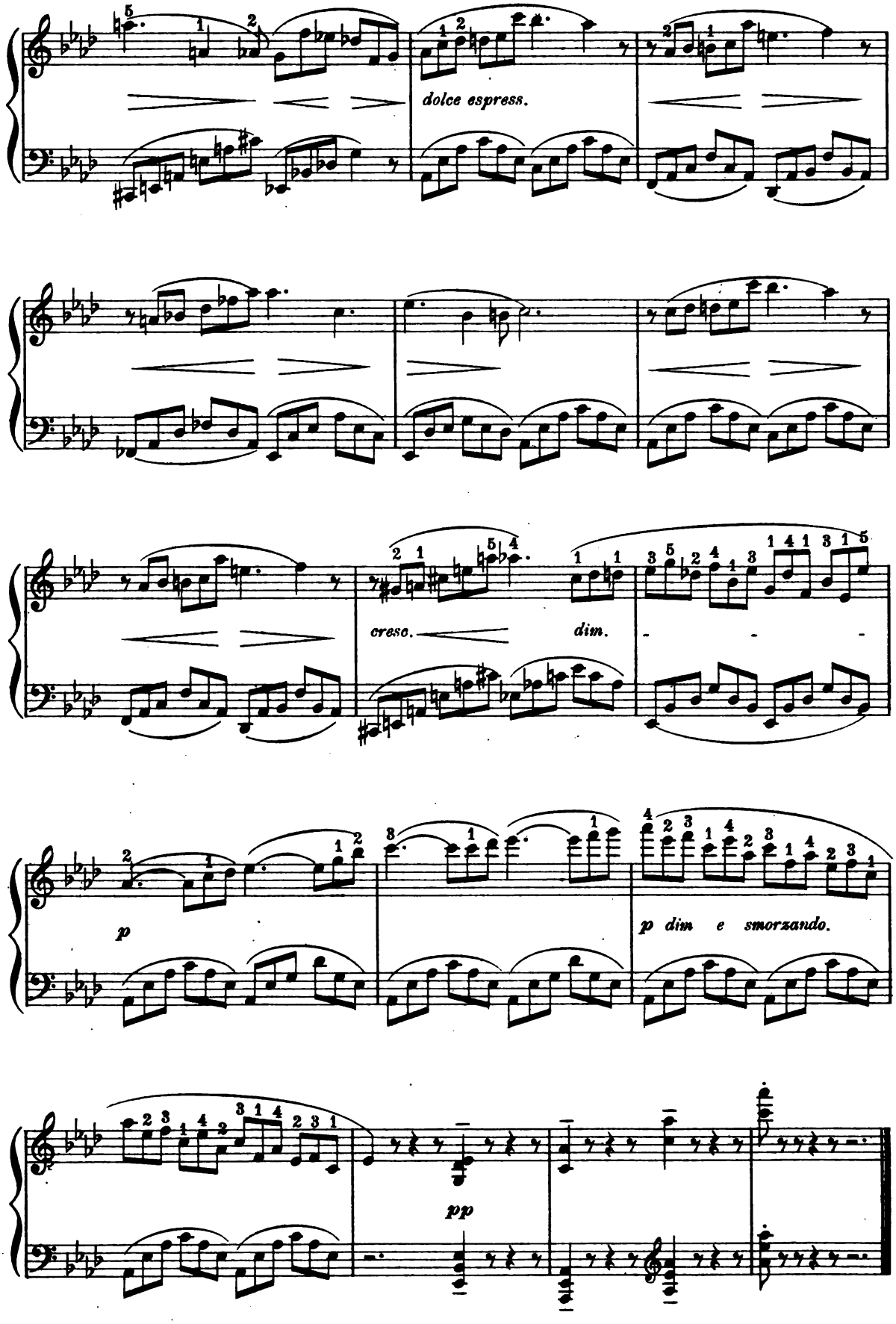
S. JADASSOHN, Op. 63. No 5.

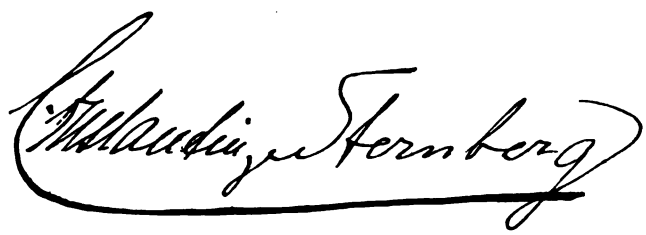
Andantino quasi Allegretto.




cresc.
dim.
p
molto espressivo
cresc.
ff sempre cresc.


sf p
cresc.
ff cresc. sf p
p


dolce espress.
cresc.
dim.
p
p dim e smorzando.
pp



CONSTANTIN (IVANOVITCH EDLER VON) STERNBERG

CONSTANTIN (IVANOVITCH EDLER VON) STERNBERG was born at St. Petersburg in 1852, and took up the study of music at Leipsic in 1865 under Moscheles, Reinecke, Richter and Hauptmann. Two years later he began the career of opera conductor, starting in Leipsic with light opera, and closing at the court opera in Mecklenburg. In 1874 he resumed the study of the piano, studying with Kullak, and was then made pianist to the court of Frederick Francis II. From 1874 to 1879 he played in all the principal concerts in Germany, Switzerland, Austria and Turkey, and in 1879 made an extended concert trip through all Russia, including Siberia, into Asia Minor and Central Asia.

Upon returning to Berlin he was summoned before Emperor William I., and immediately afterwards came to the United States for a season of one hundred concerts. With the exception of occasional visits to Europe he has remained here ever since, and has introduced a large number of novelties every season. He is on friendly relationship with Moszkowski, both the Scharwenkas, Godard, and almost all other European composers. He has taken an active part in the promotion of music in America as a composer, player, essayist, conductor and teacher.

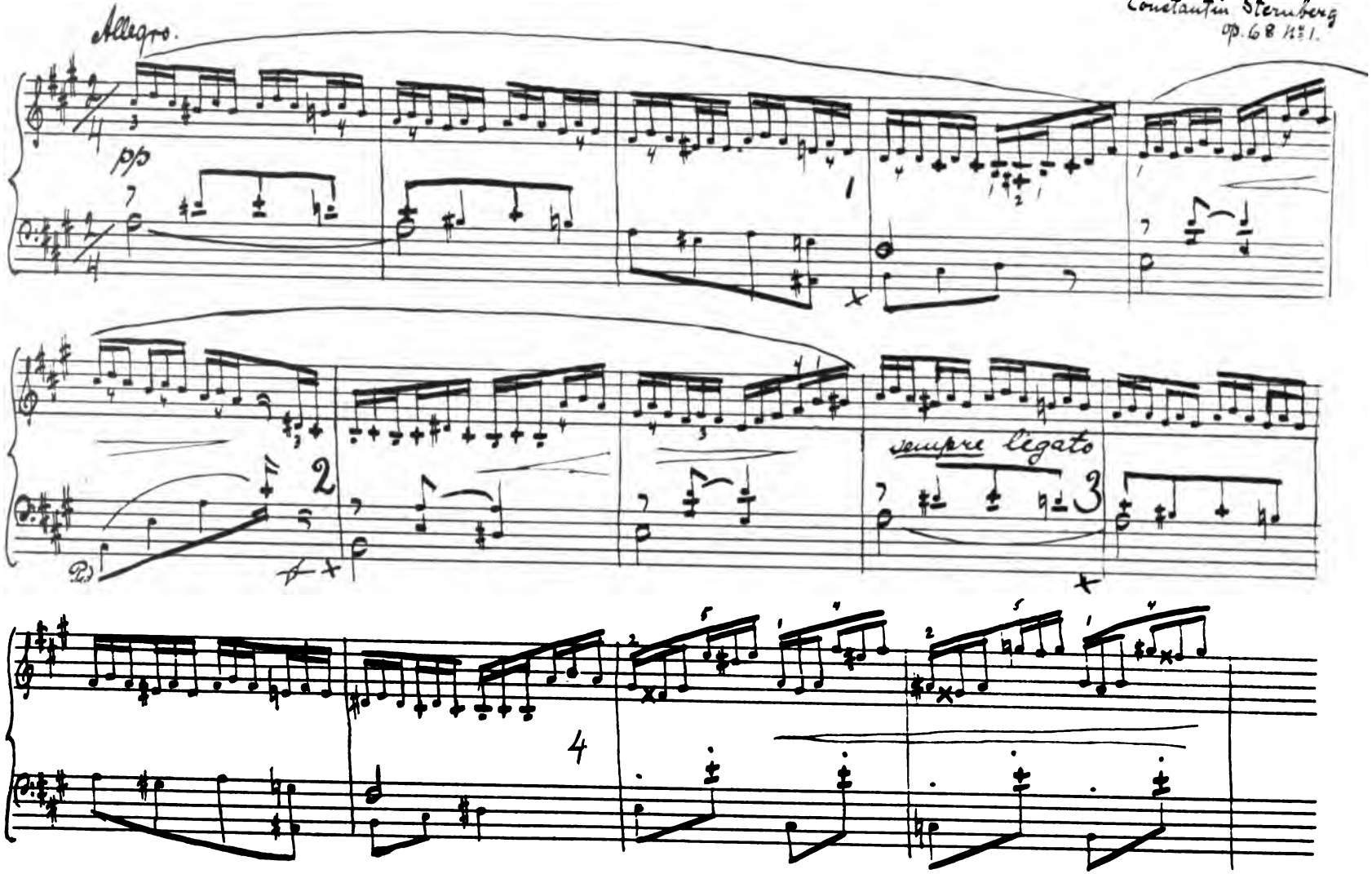
Besides a number of orchestral, vocal, and chamber music works, he has written over two hundred piano pieces, most of which are of value for their construction as well as their brilliancy. Among them may be mentioned especially the following:

Op. 20: Three pieces (*Caprice, Gavotte, Etude*), Op. 22: Ten piano pieces, *Al Fresco*, Op. 9: *Concert Polonaise* in D, Op. 38: *Concert-Polonaise* in C, Op. 26: *Humoreske*, Op. 49: *On the Lagoon and Tarantella*, Op. 50: *Staccatella*, Op. 56: *Six Scenes Mignonnes*, Op. 57: *Chasseresse*, Op. 58: *Passe-pied*, Op. 59: *Seladon, Impromptu Valse*, Op. 63: *Air de danse.*

Le tourbillon

a Mlle Josephine Edelheim

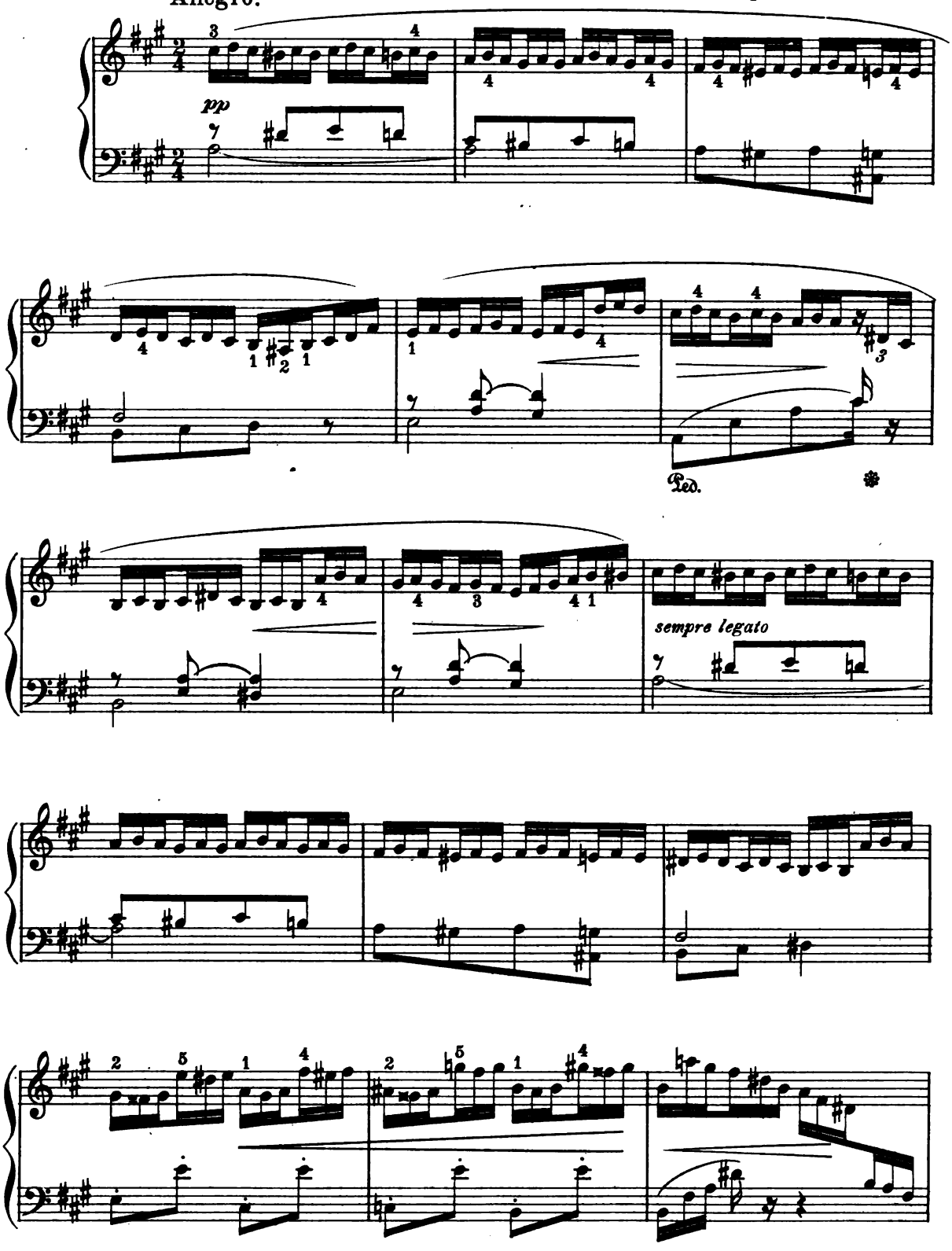
Constantin Sternberg
op. 68 No 1.



To Miss Josephine Edelheim.

Le Tourbillon.

CONSTANTIN STERNBERG,
Op. 68. № 1.



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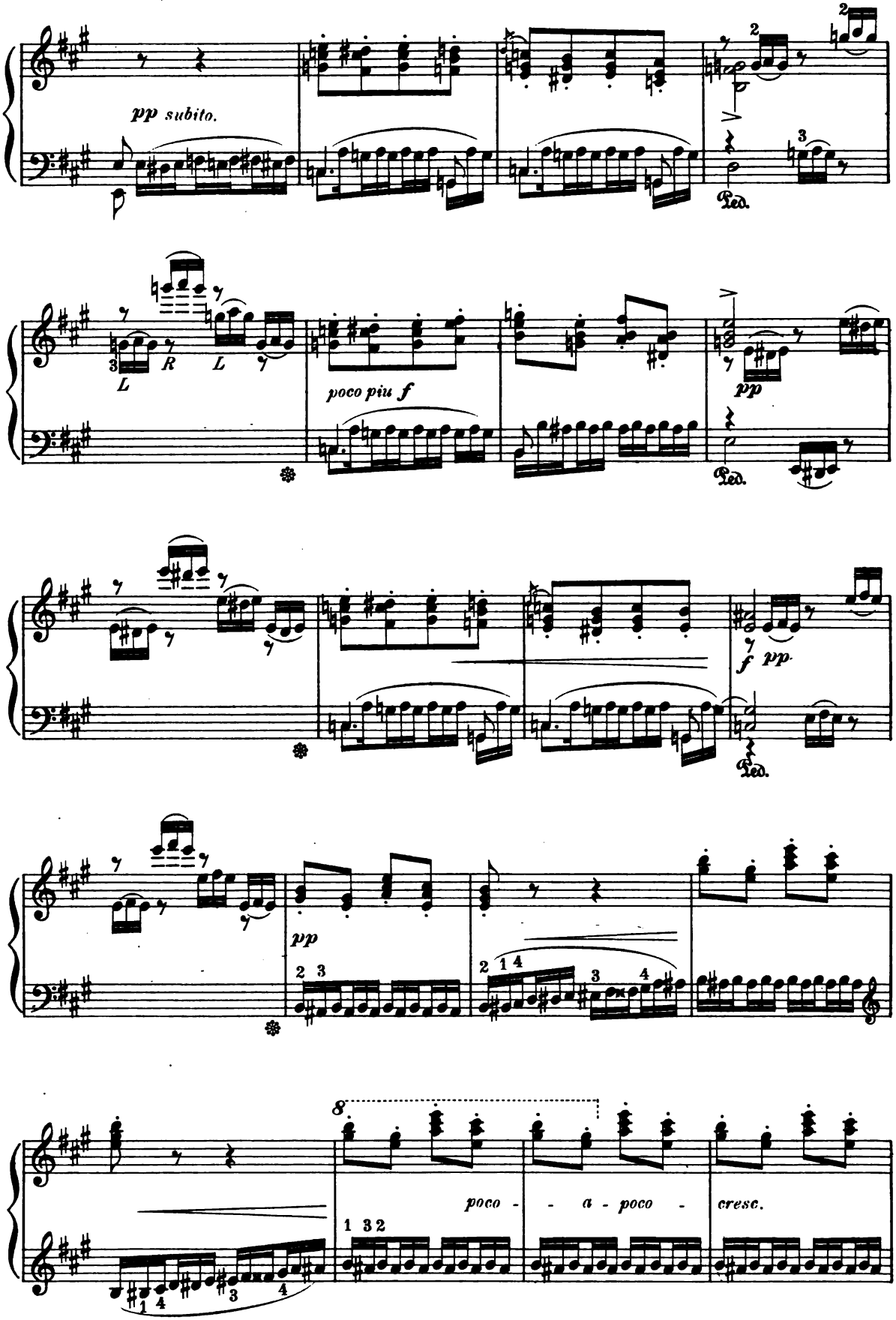
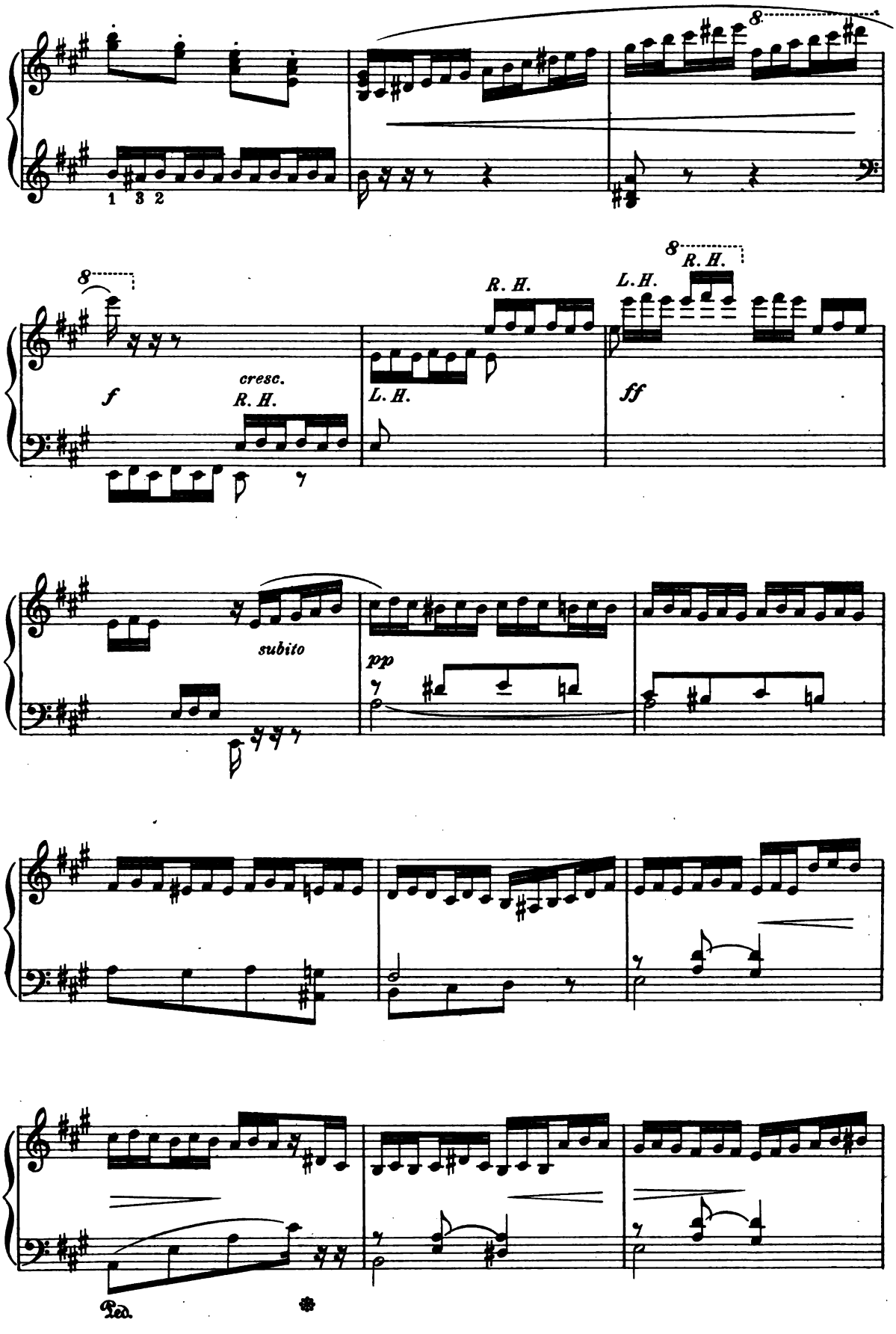
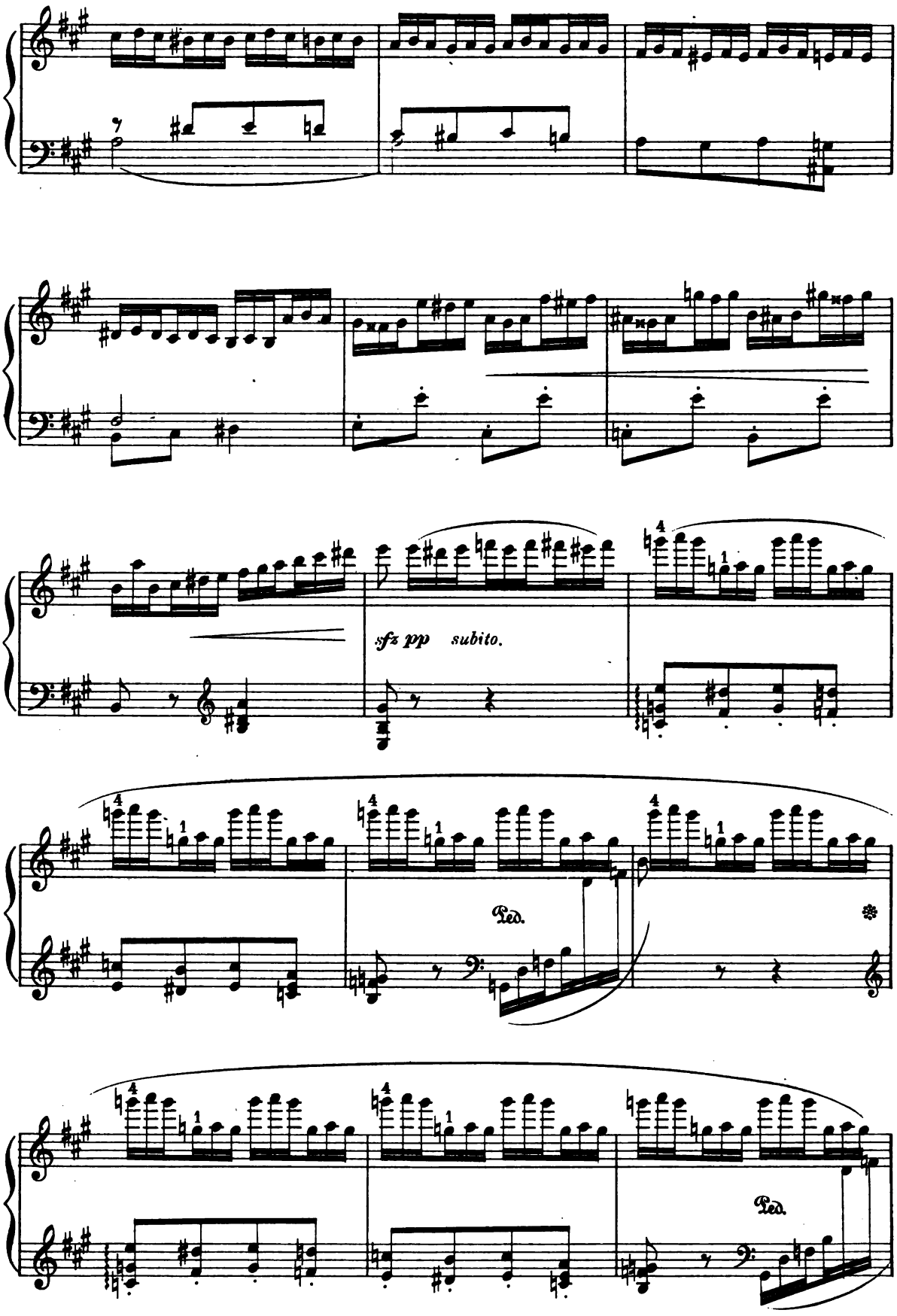
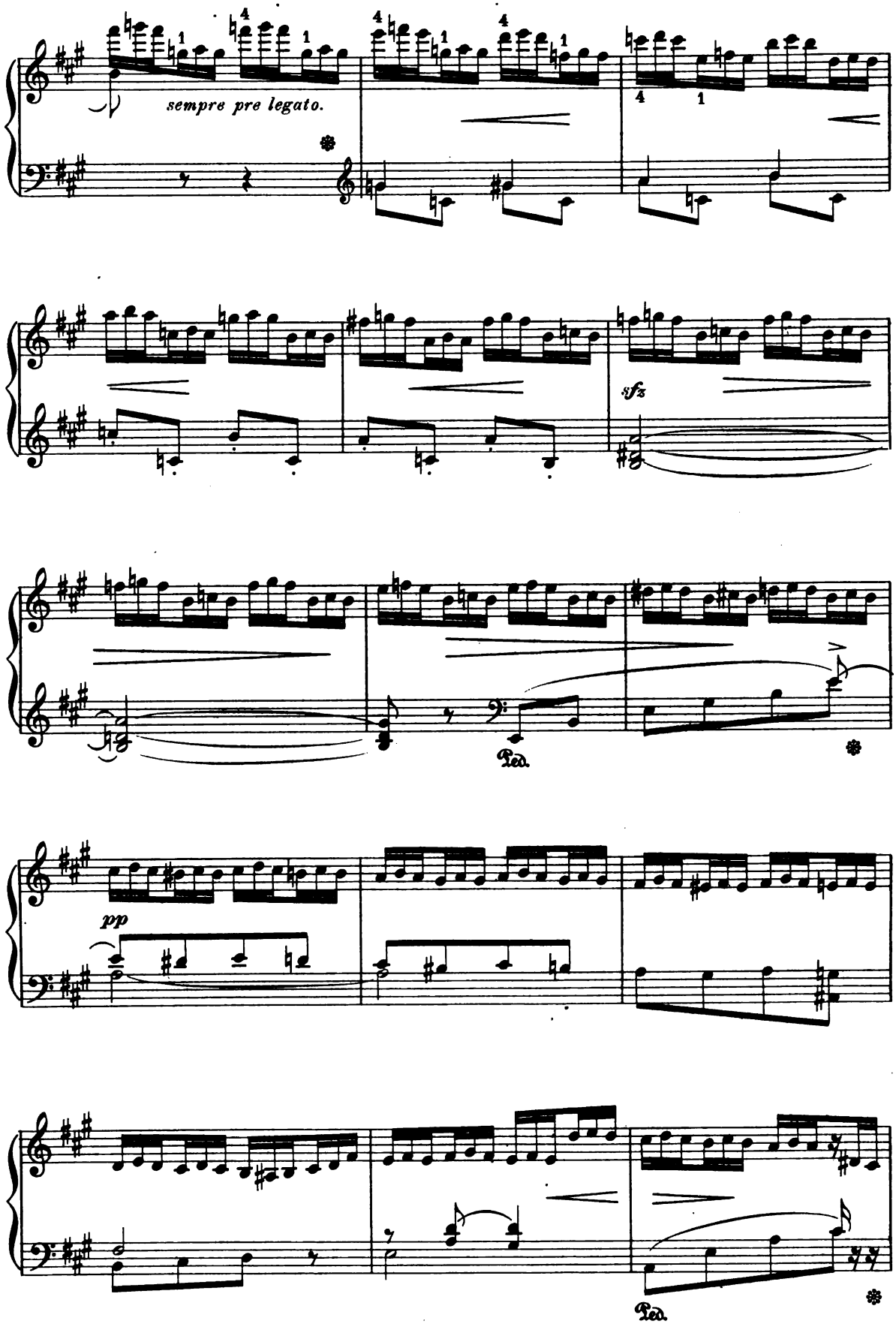
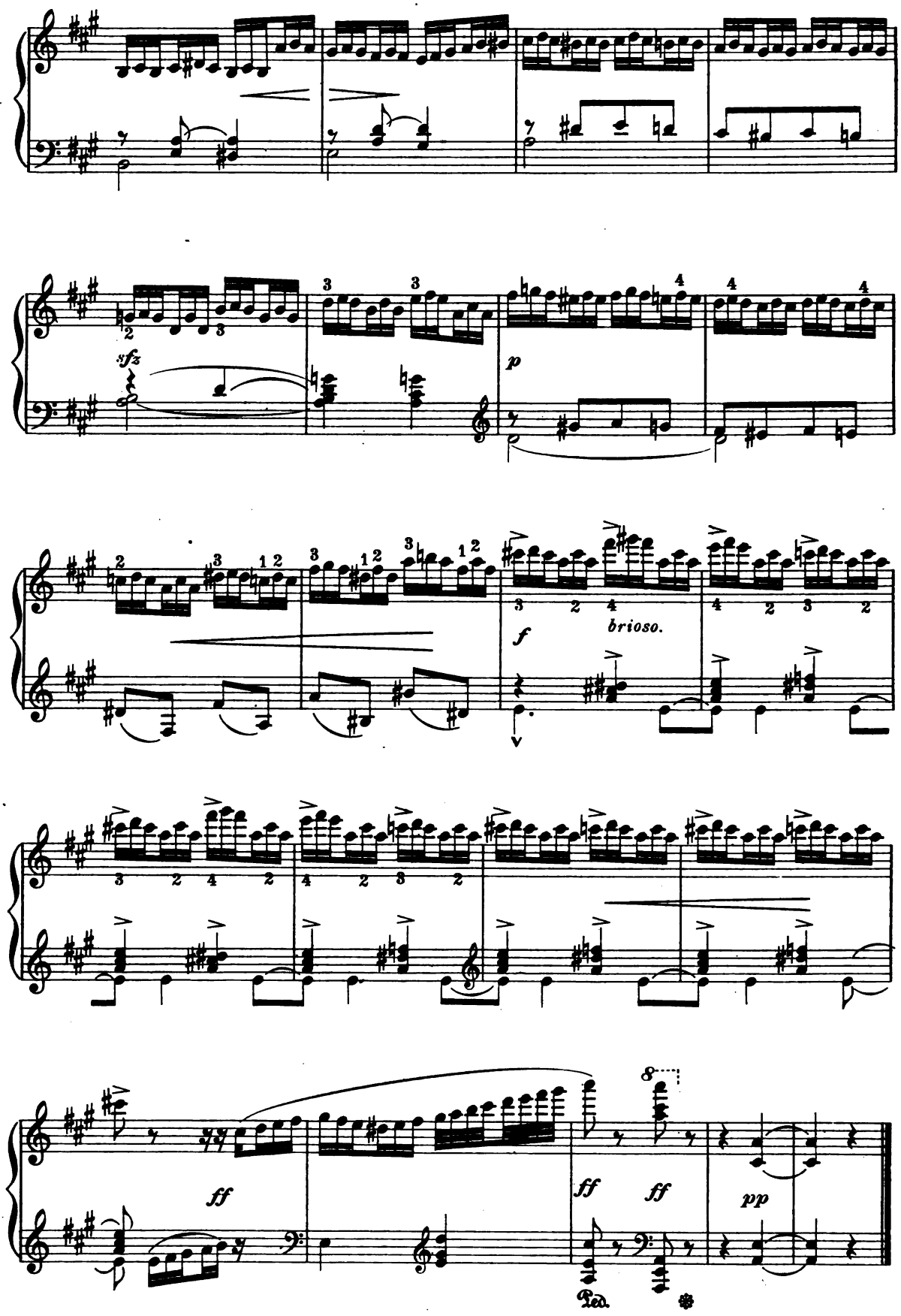

pp subito.
Ped.
poco piu f
pp
Ped.
f pp.
Ped.
pp
poco - - a - poco - cresc.


8
1 3 2
8
f
cresc.
R. H.
R. H.
L. H.
8
R. H.
L. H.
ff
subito
pp
Ped.


sfz pp subito.
Ped.
Ped.

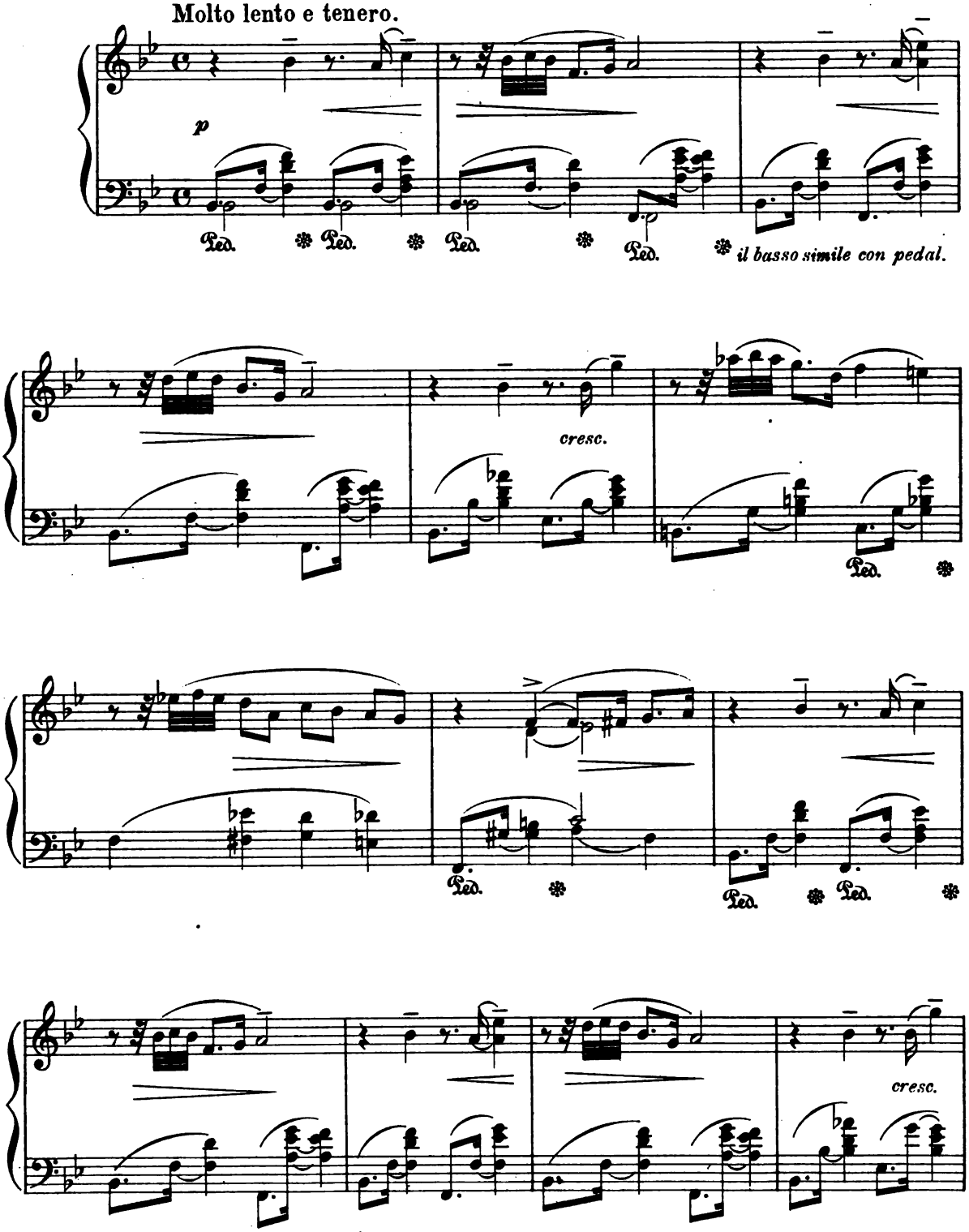

sempre pre legato.
sfz
Ped.
pp
Ped.


sfz
p
brioso.
f
ff
ff
ff
pp
8
Ped.

To Henry G Andrès.

Songe d'amour.

CONSTANTIN STERNBERG.
Op. 68. № 2.



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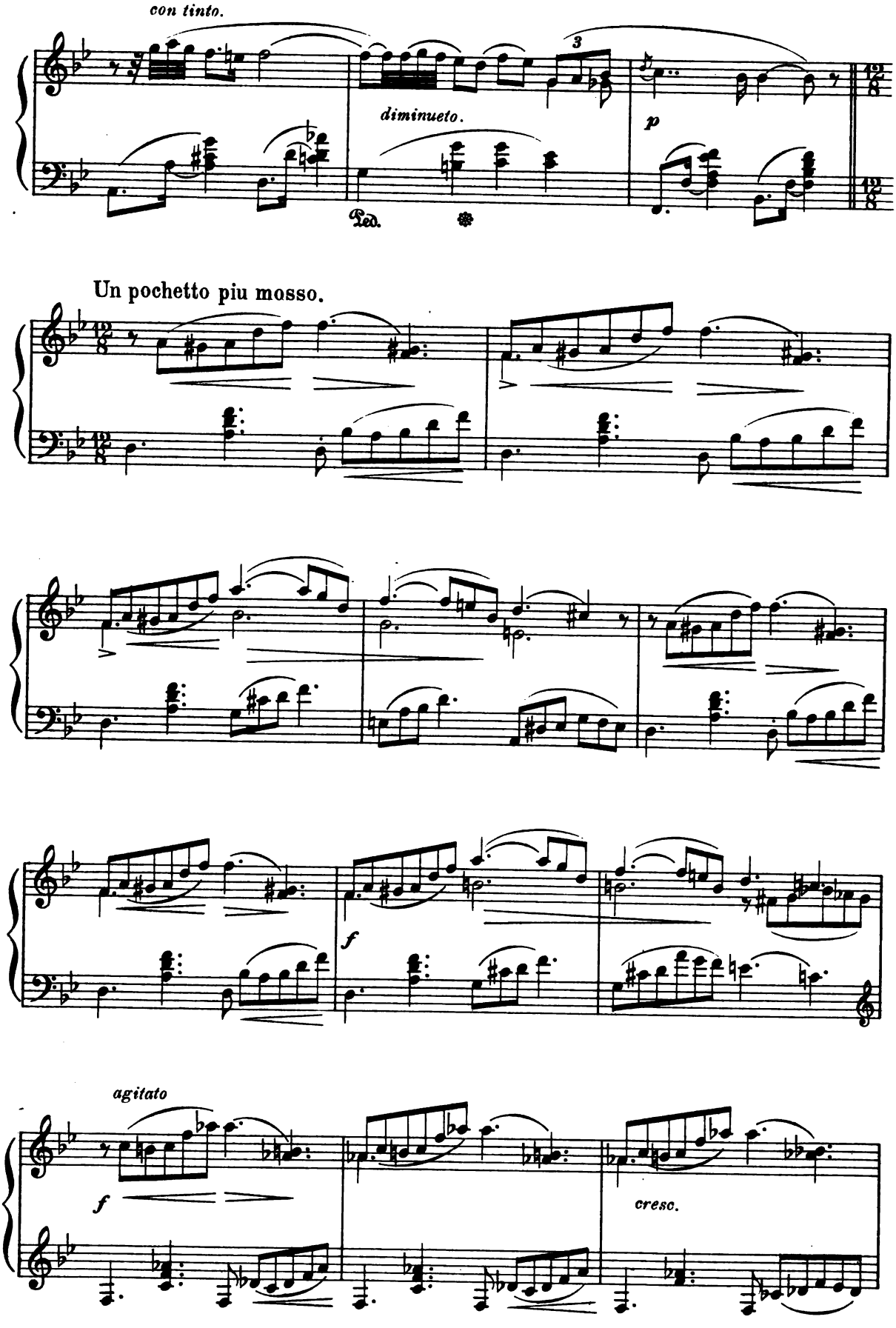
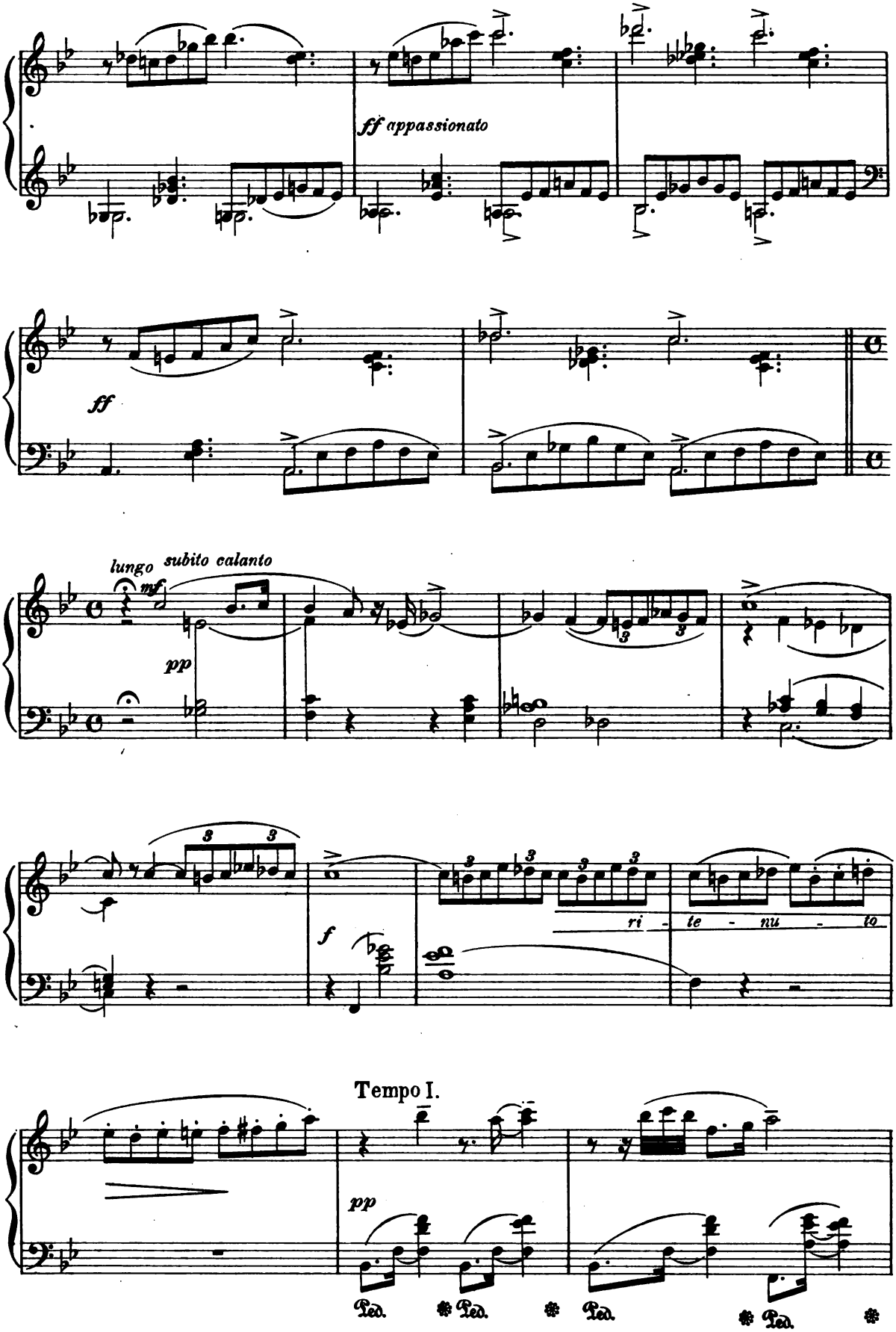
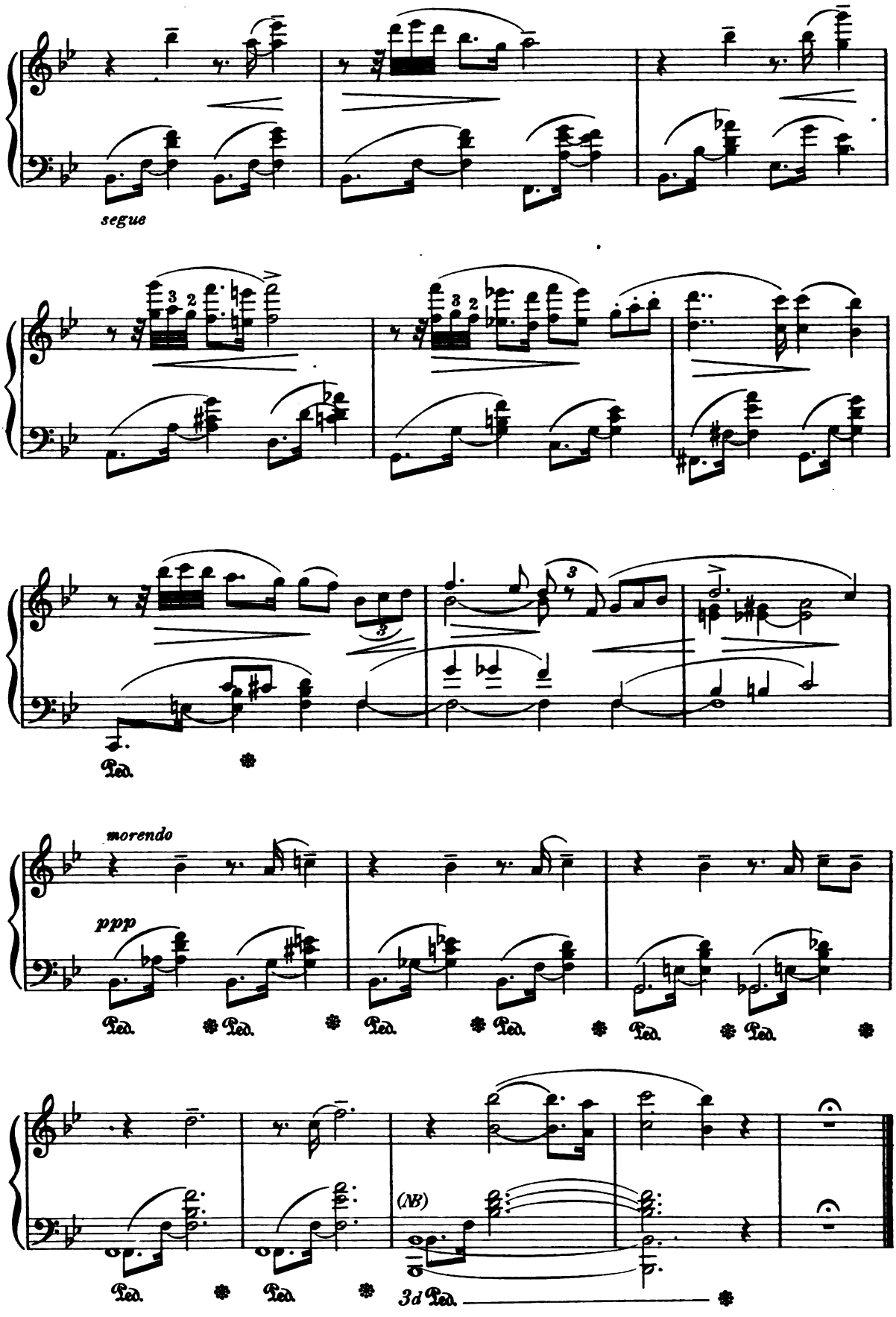

con tinto.
diminueto.
p
Ped.
Un pochetto piu mosso.
f
agitato
f
cresc.


ff appassionato
ff
lungo
subito calanto
mf
pp
f
ri - te - nu - to
Tempo I.
pp
Ped.
Ped.
Ped.
Ped.



(N.B) The ordinary pedal must be released at the end of this measure, the so-called "third pedal" lasts through both measures.

Siciliano.

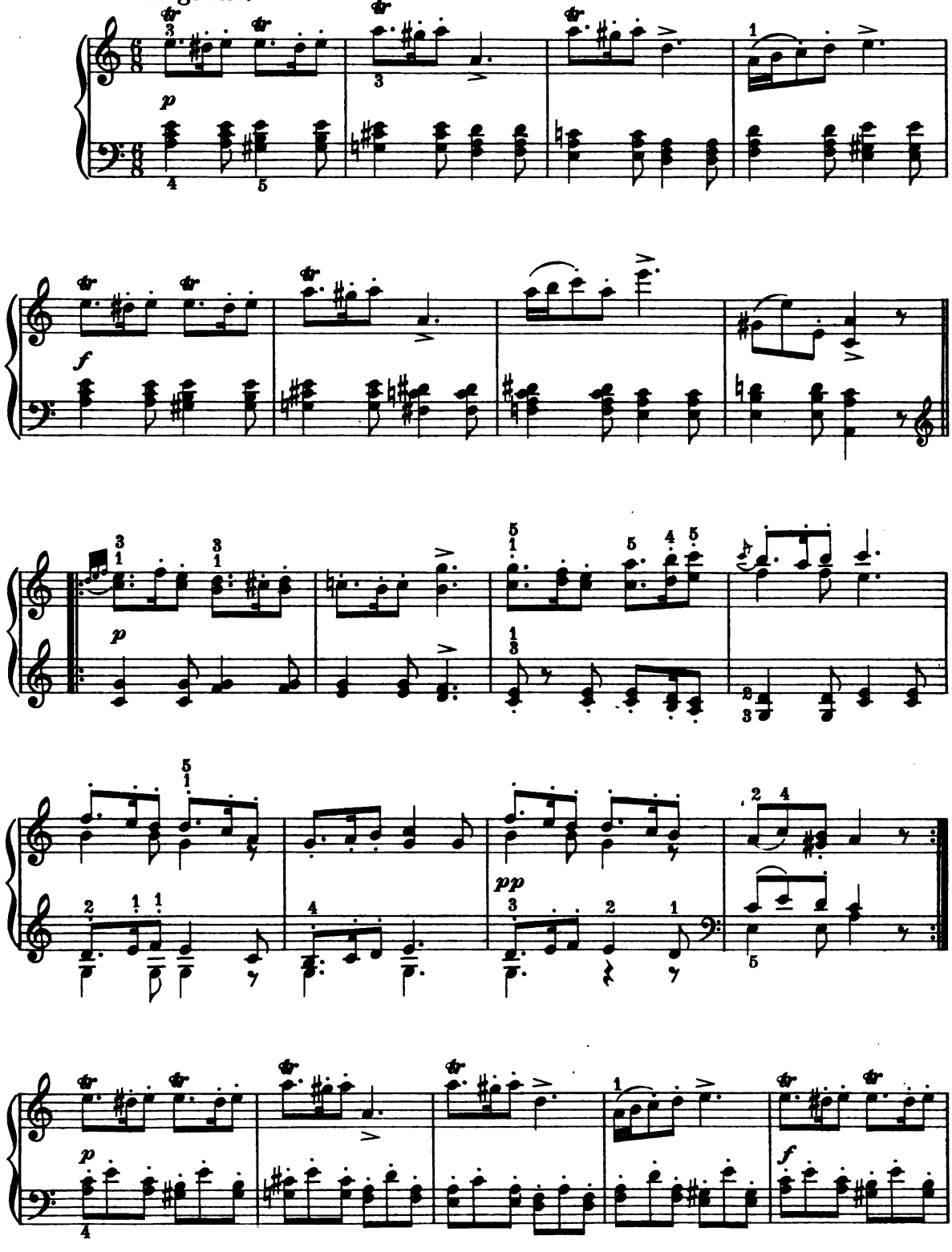
from the Sonata

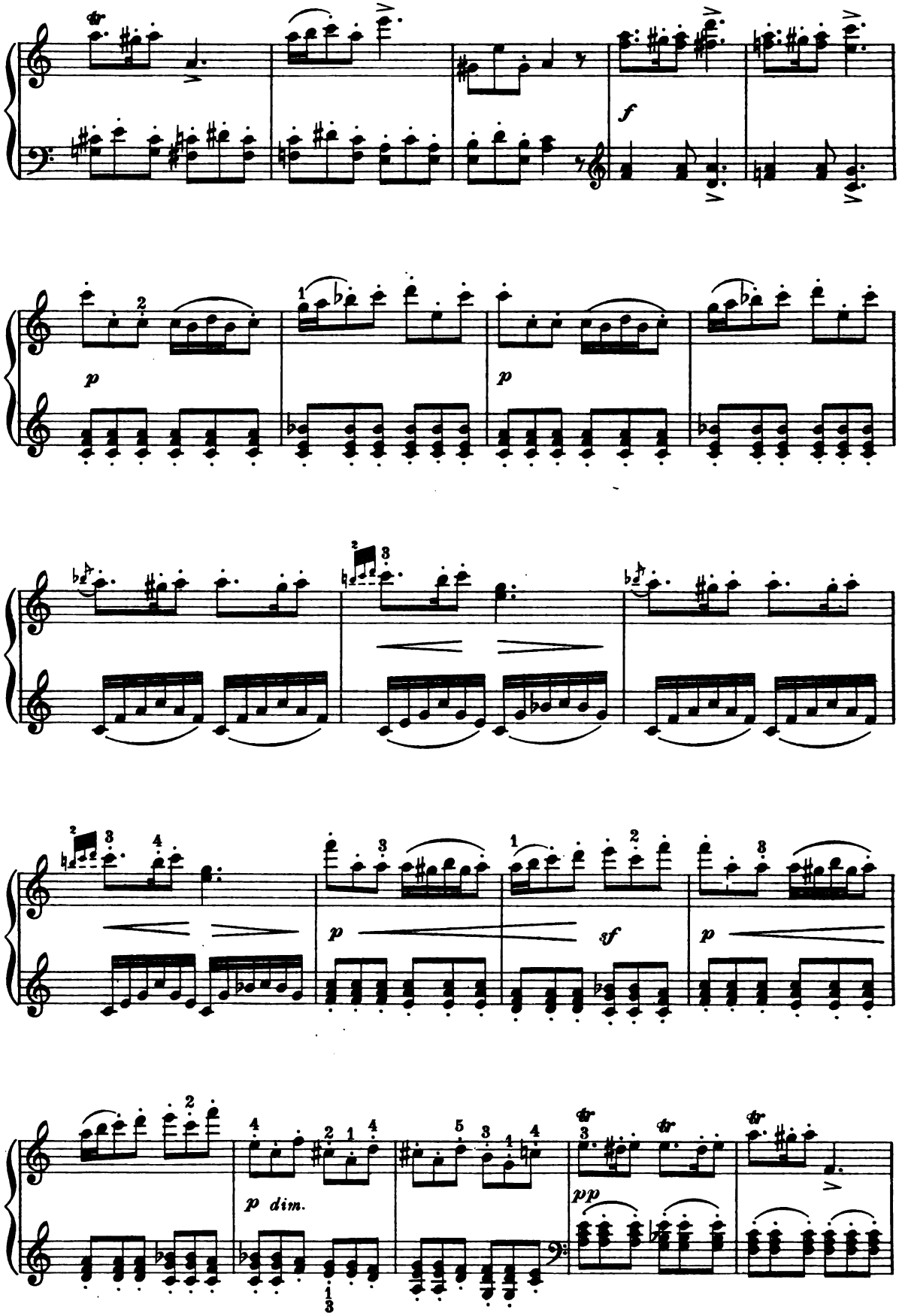
For VIOLIN and PIANO in A Minor.

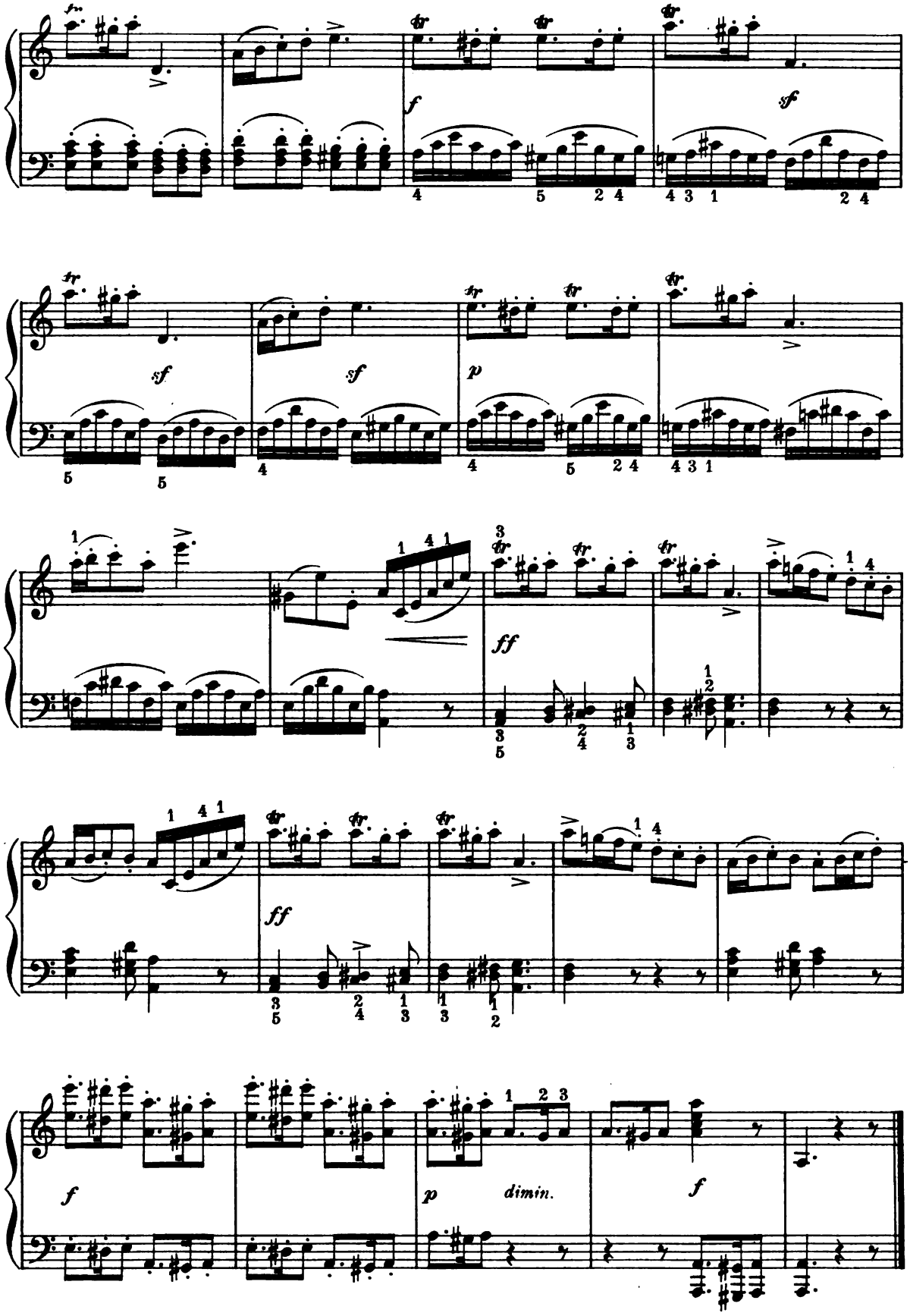
Op. 10. №5.

Allegretto.

C. M. v. WEBER.

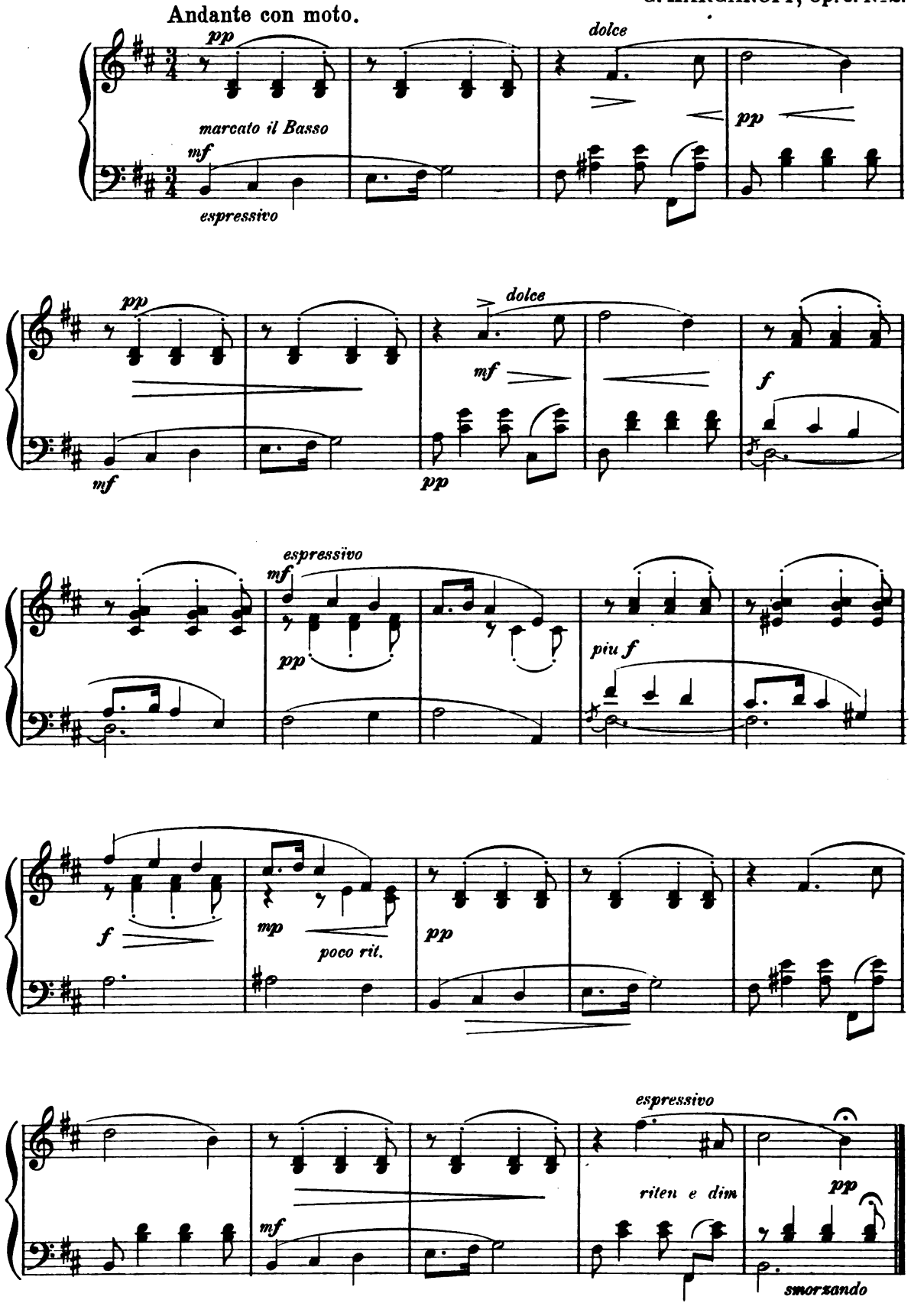



f
p
p
p
p dim.
pp


f
sf
sf
sf
p
ff
ff
f
p
dimin.
f

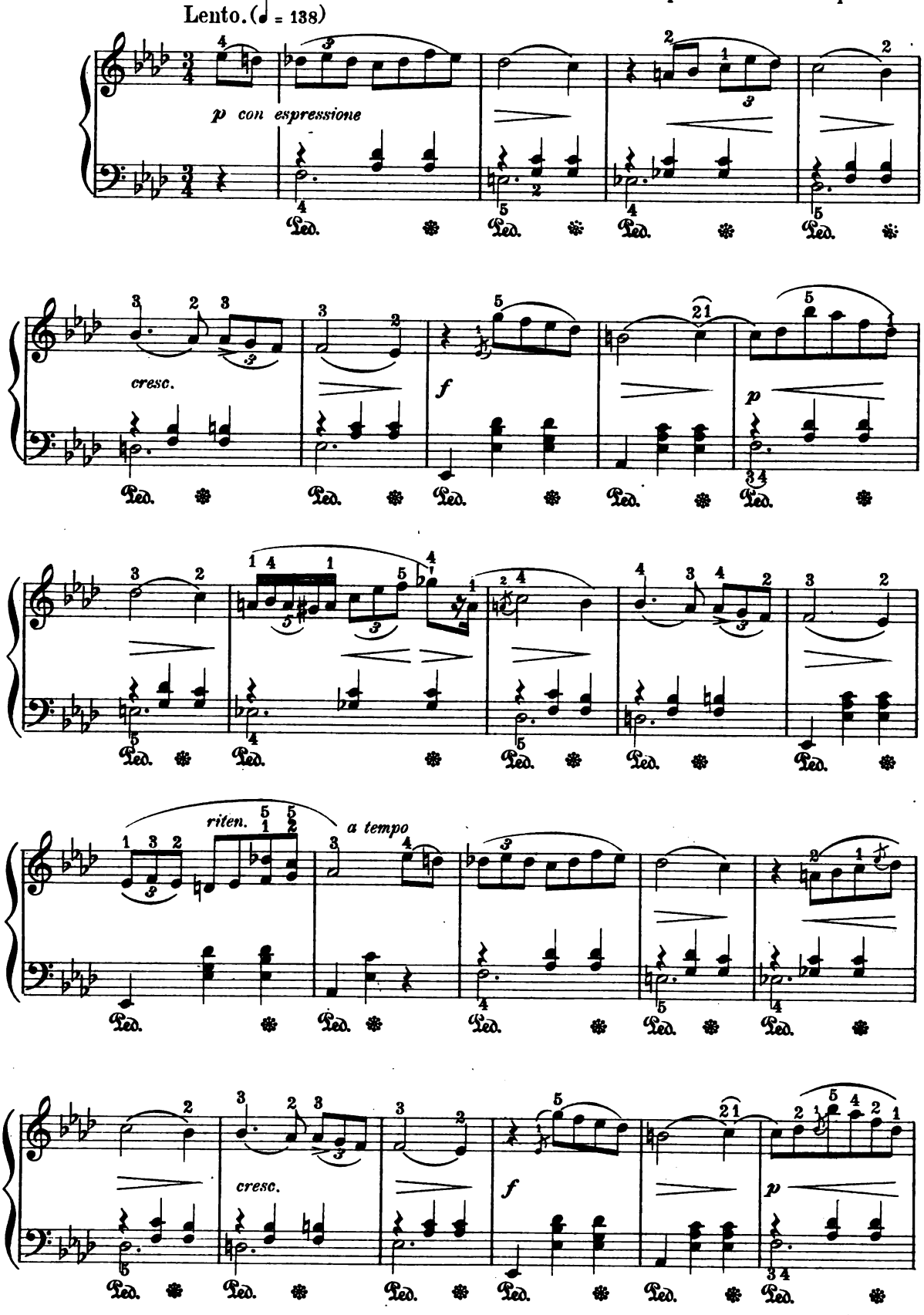
Arabesque.

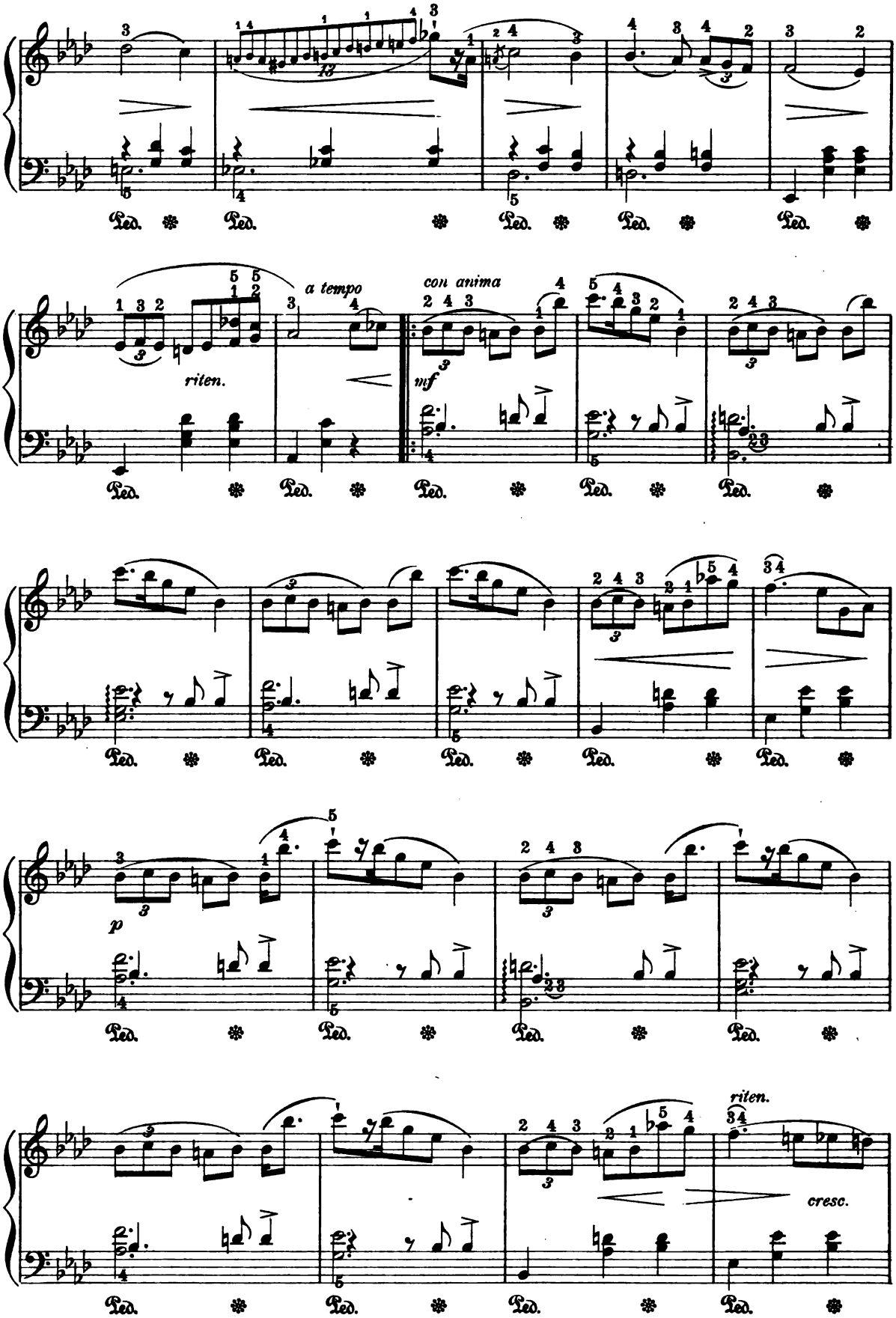
G. KARGANOFF, Op. 6. №2.

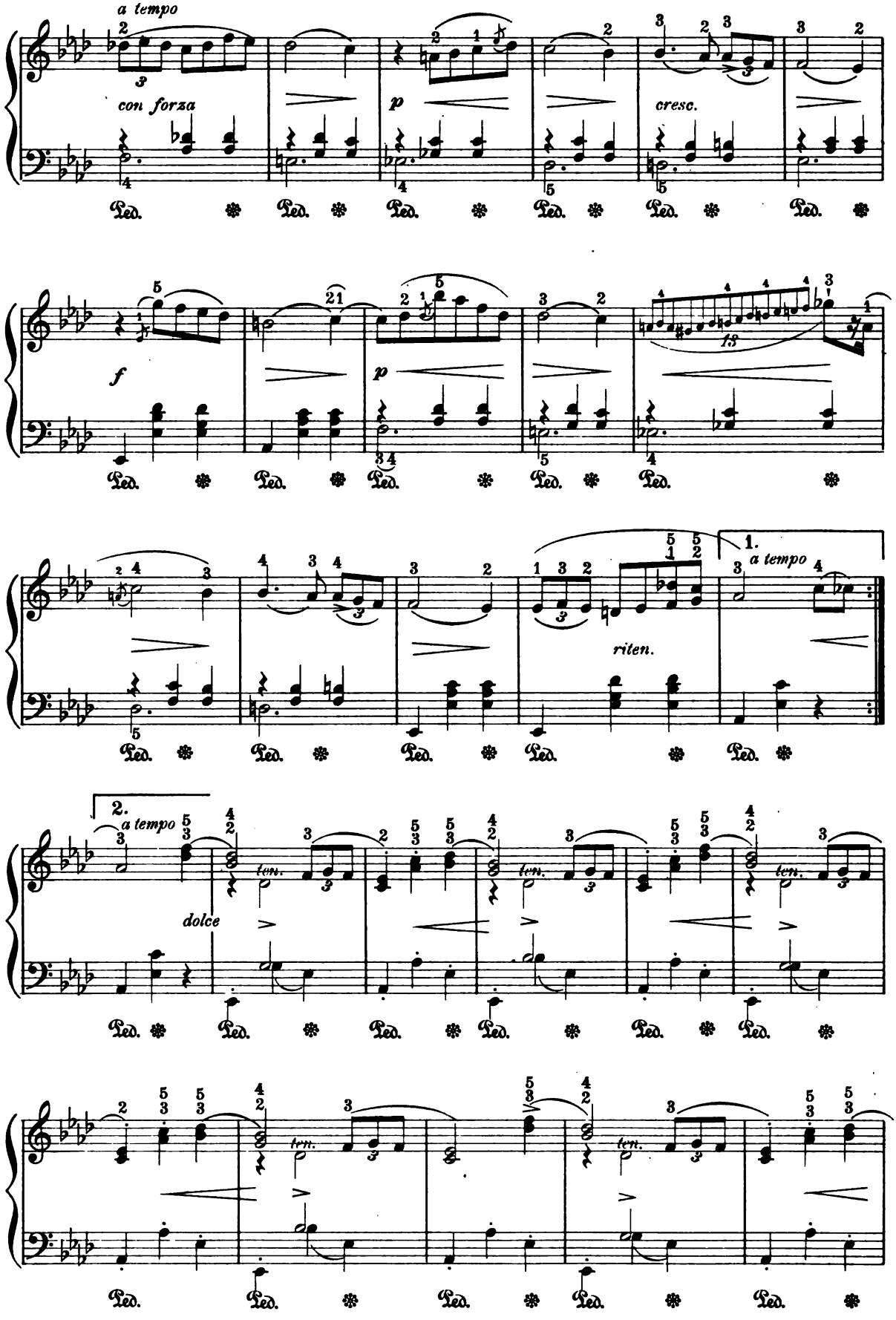


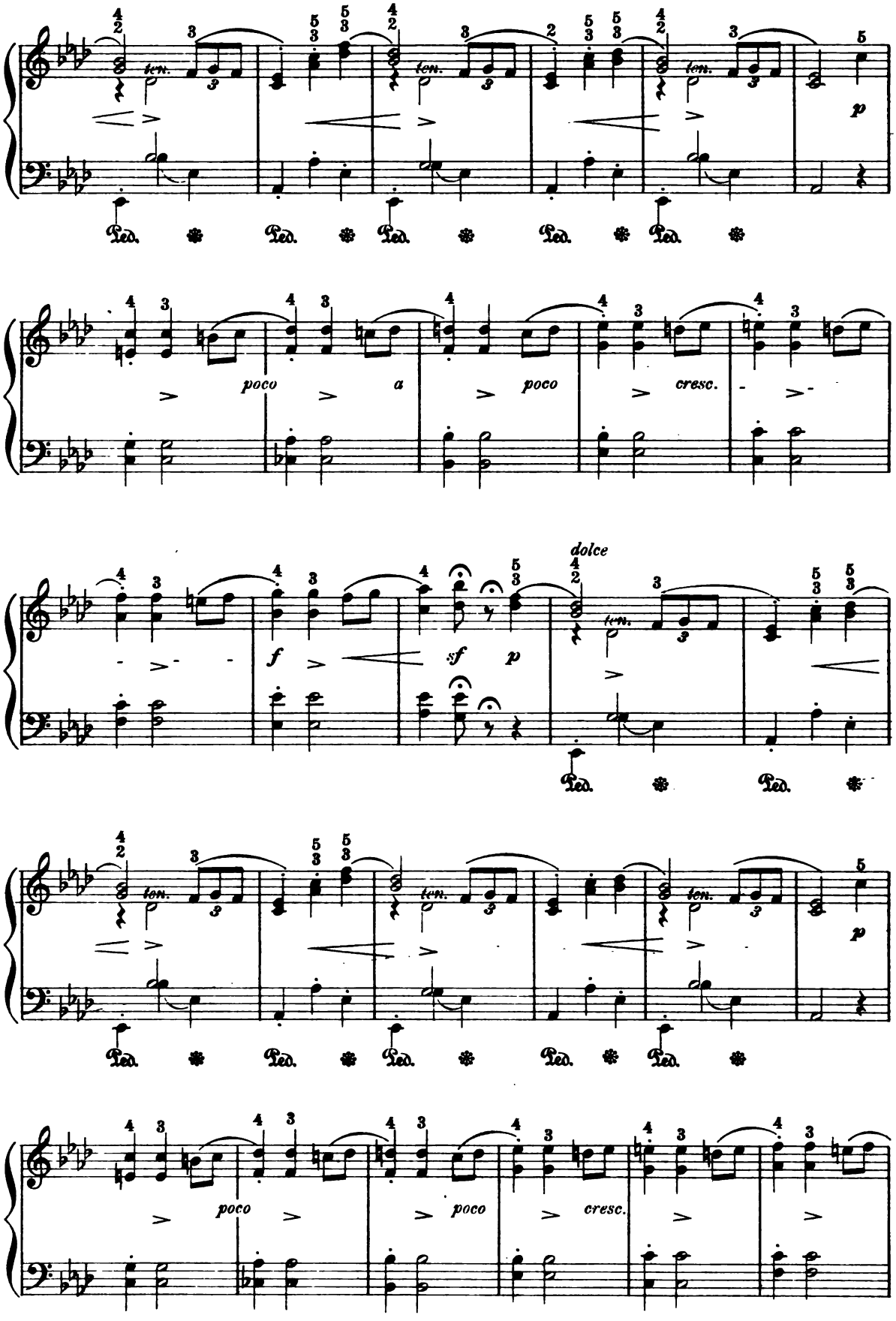
Valse.

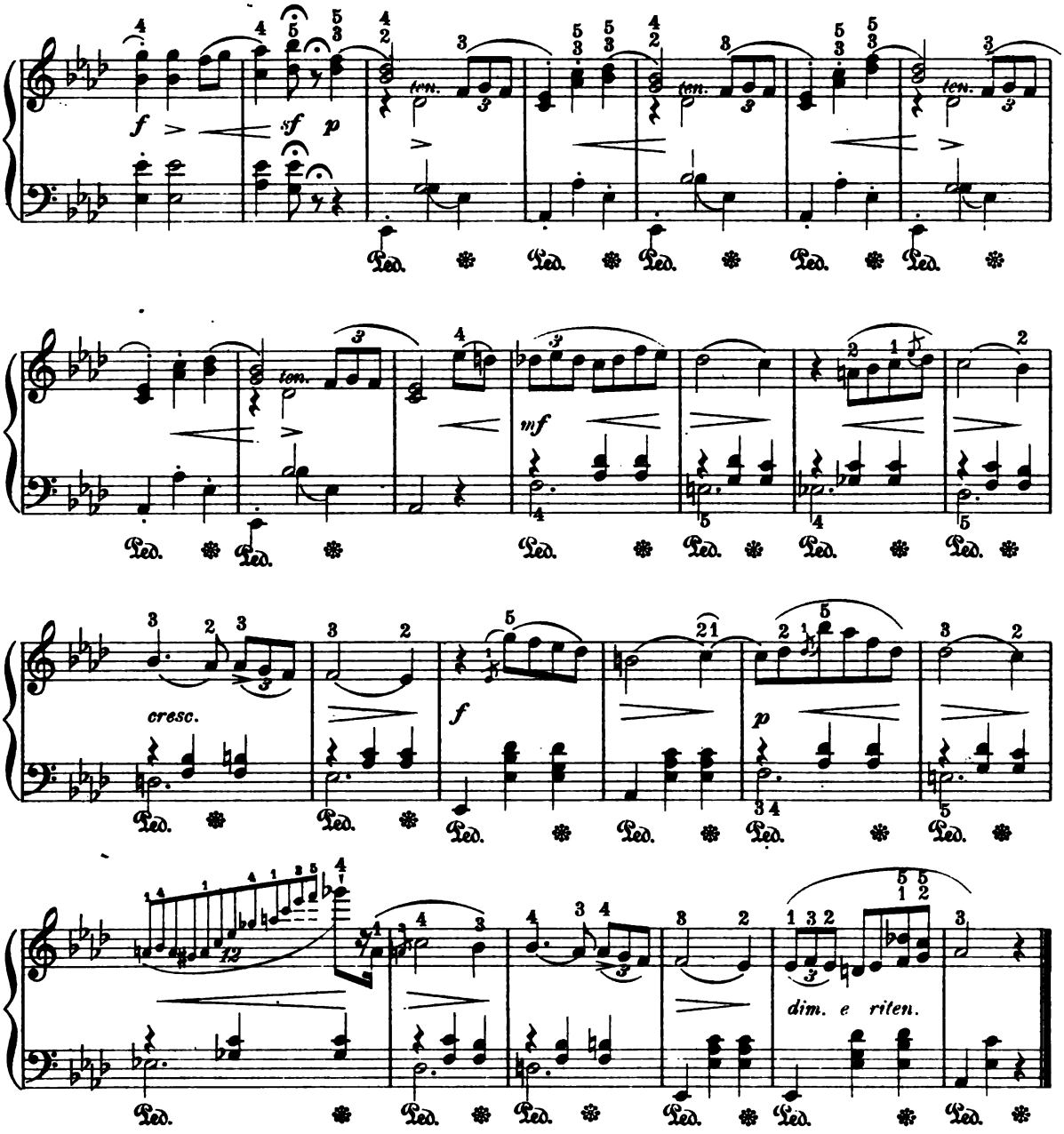
F. CHOPIN,
Op. 69. №1. Oeuvre posthume.




riten.
a tempo
con anima
mf
p
riten.
cresc.


a tempo
con forza
p
cresc.
f
p
fs
riten.
1.
a tempo
2.
a tempo
dolce
ten.
Ped.


ten.
p
Ped.
poco a poco
cresc.
f
sf
p
dolce



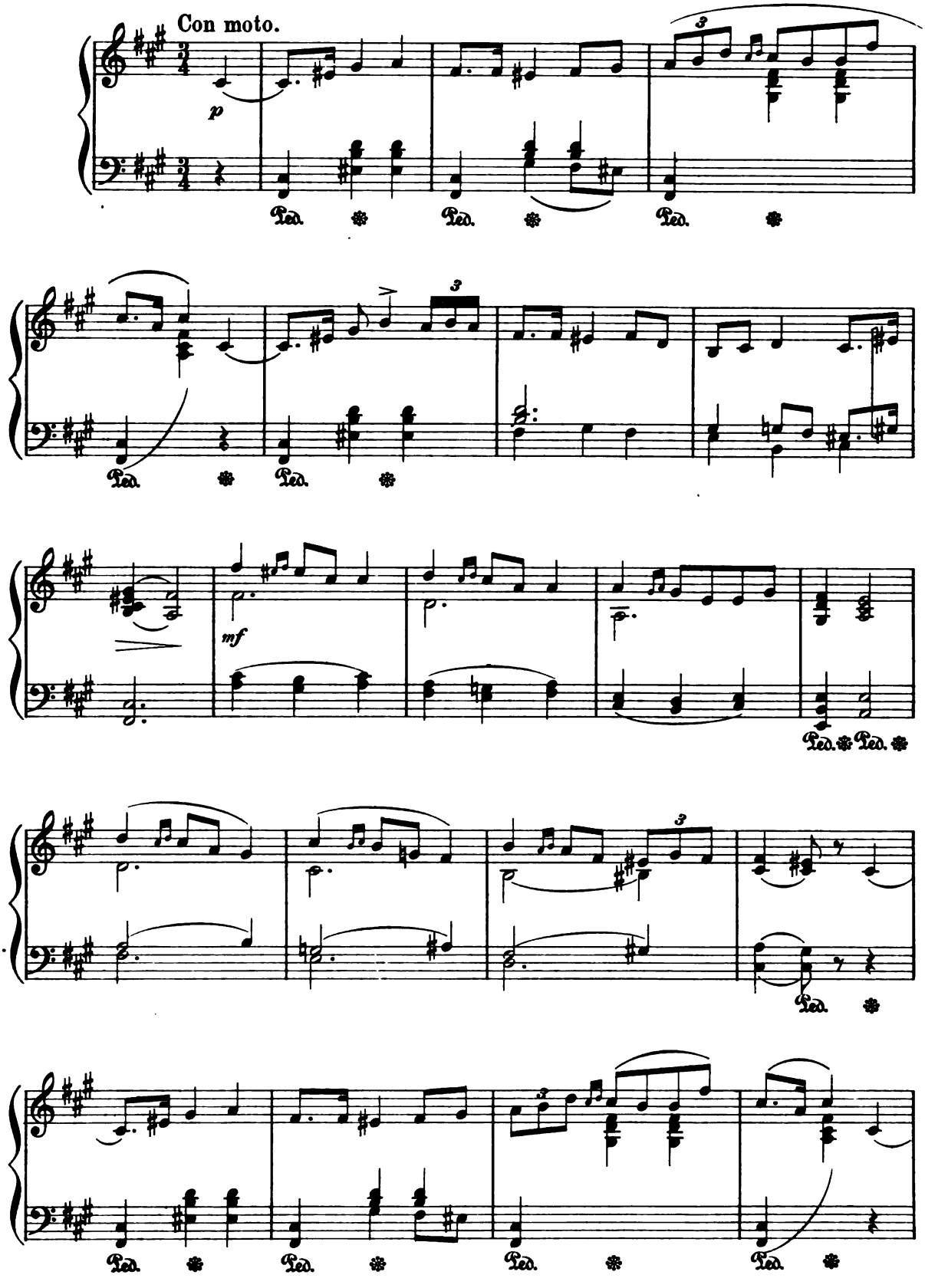
EDITOR'S NOTE TO CHOPIN'S VALSE, OP. 69, NO. 1.

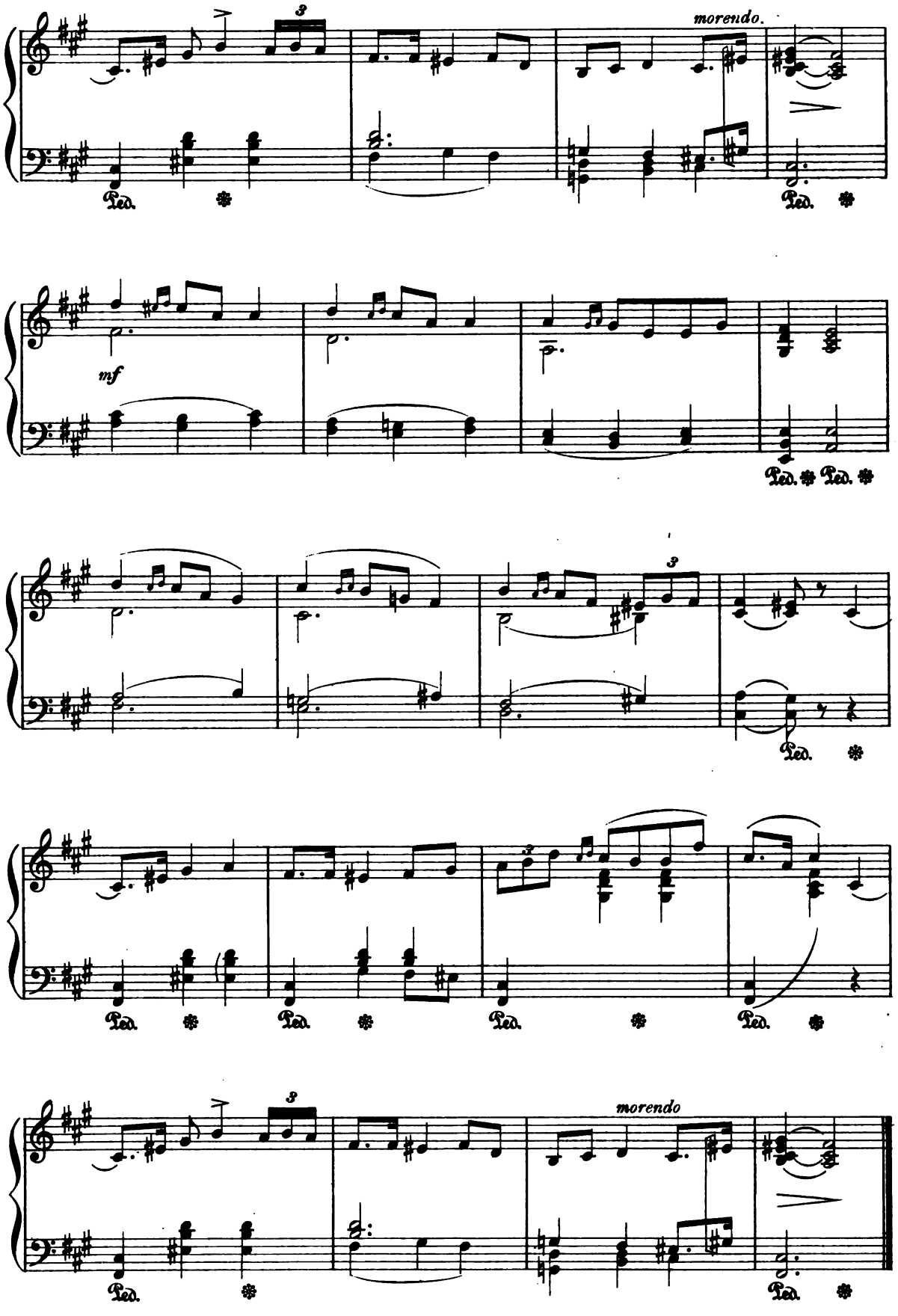
Edward Dannreuther in his interesting essay on Chopin, published in "Famous Composers and Their Works," relates: —

"Another and similar journey to Marienbad, Dresden, Leipsic, was made in the following summer, (1836,) the principal object of both tours being, it would seem, an affair of matrimony. Briefly stated, the facts are as follows: Three sons of Count Wodzinski had been educated at the school of Chopin's father. As a boy Chopin had repeatedly stayed with their parents in the country, and made the acquaintance of their little sister Maria. The family left Poland after the Russian occupation, and settled temporarily at Geneva. Chopin now and then wrote to them. He visited them at Dresden in 1835, when they were on the way back to Poland; and joined them again at Marienbad in 1836, where he proposed to Mdlle. Maria, still in her teens. He was rejected on the ground, if we may accept the lady's statement, that 'she could not run counter to her parents' wishes,' etc. Not long afterwards she was married to a son of Chopin's godfather, Count Frederick Skarbeck. The little love story has been variously related, and turned into something like a novel. The present writer's impression is that the relatives on both sides (probably the younger people more than the elders) were at first desirous of a match; that the young lady was courted *comme il faut;* and that, eventually, a better *partie* was found for her. Among Chopin's posthumous works there is a plaintive little 'Tempo di valse' in F minor (op. 69, No. 1) dated 'Dresden, September, 1835, pour Mdlle. Marie,' the autograph of which she treasured as *L'Adieu.*"

Folk-Song.

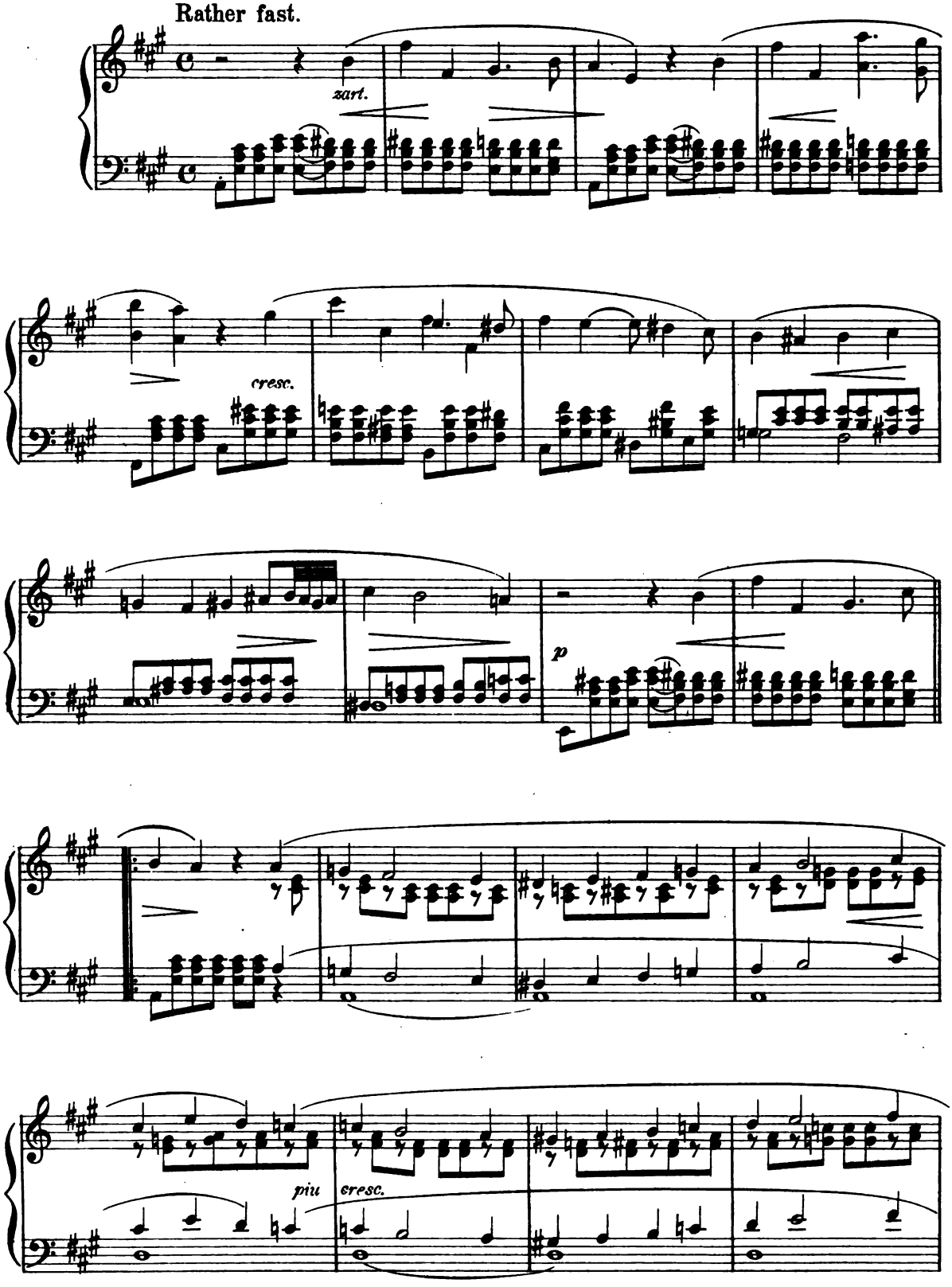
Edw. GRIEG, Op. 12. No 5.

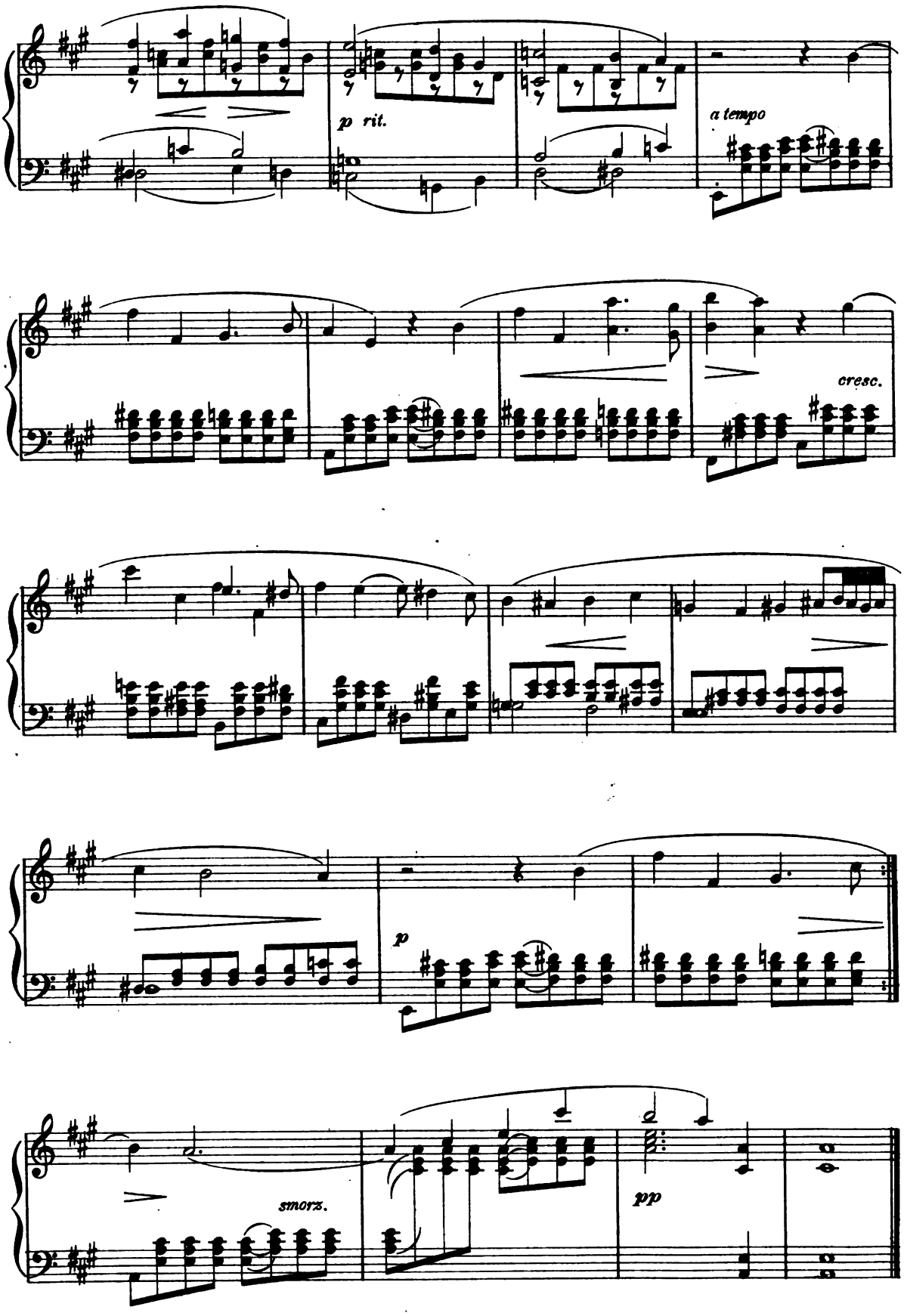



morendo.
mf
morendo

Album Leaf.

WILH. CLAUSSEN.

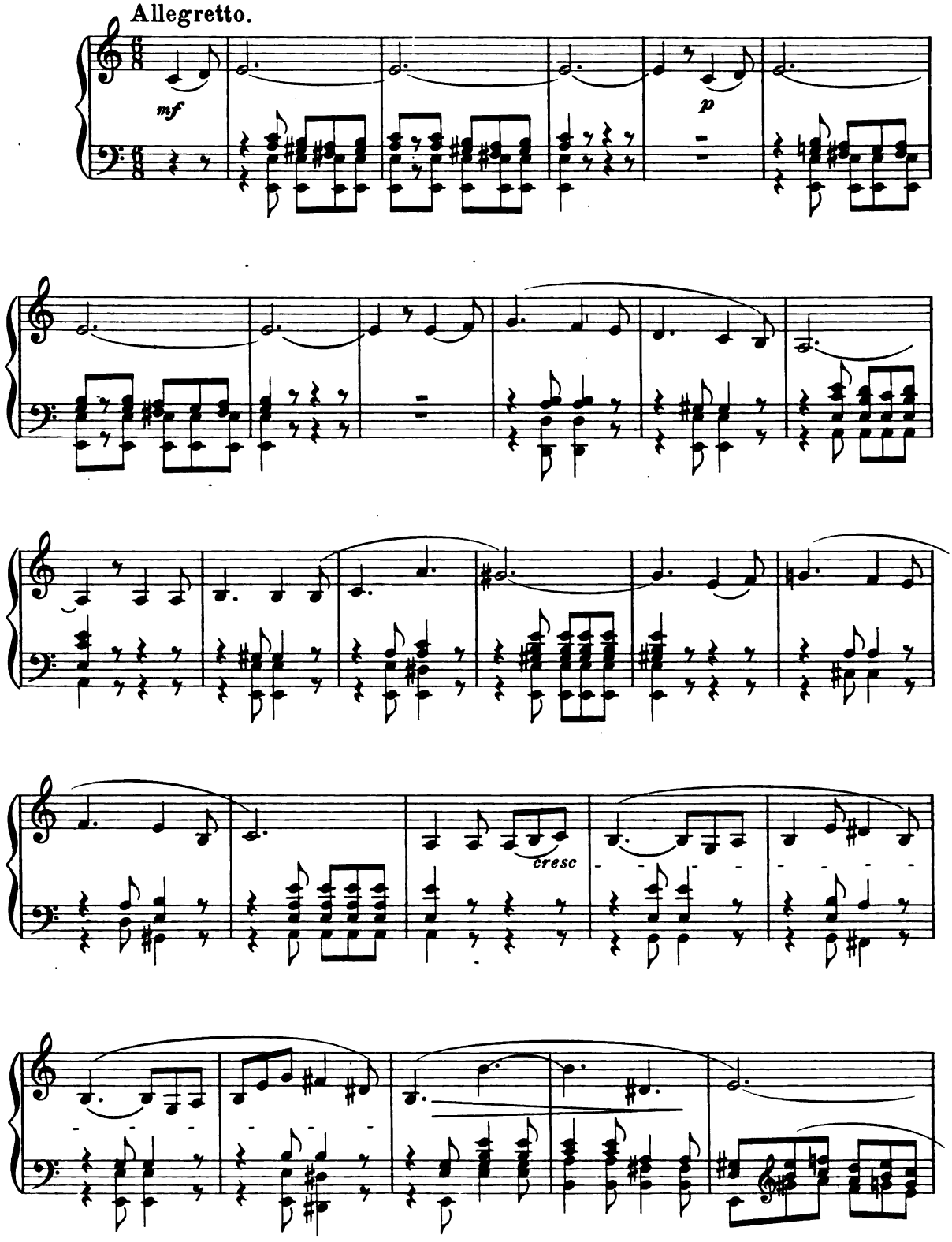


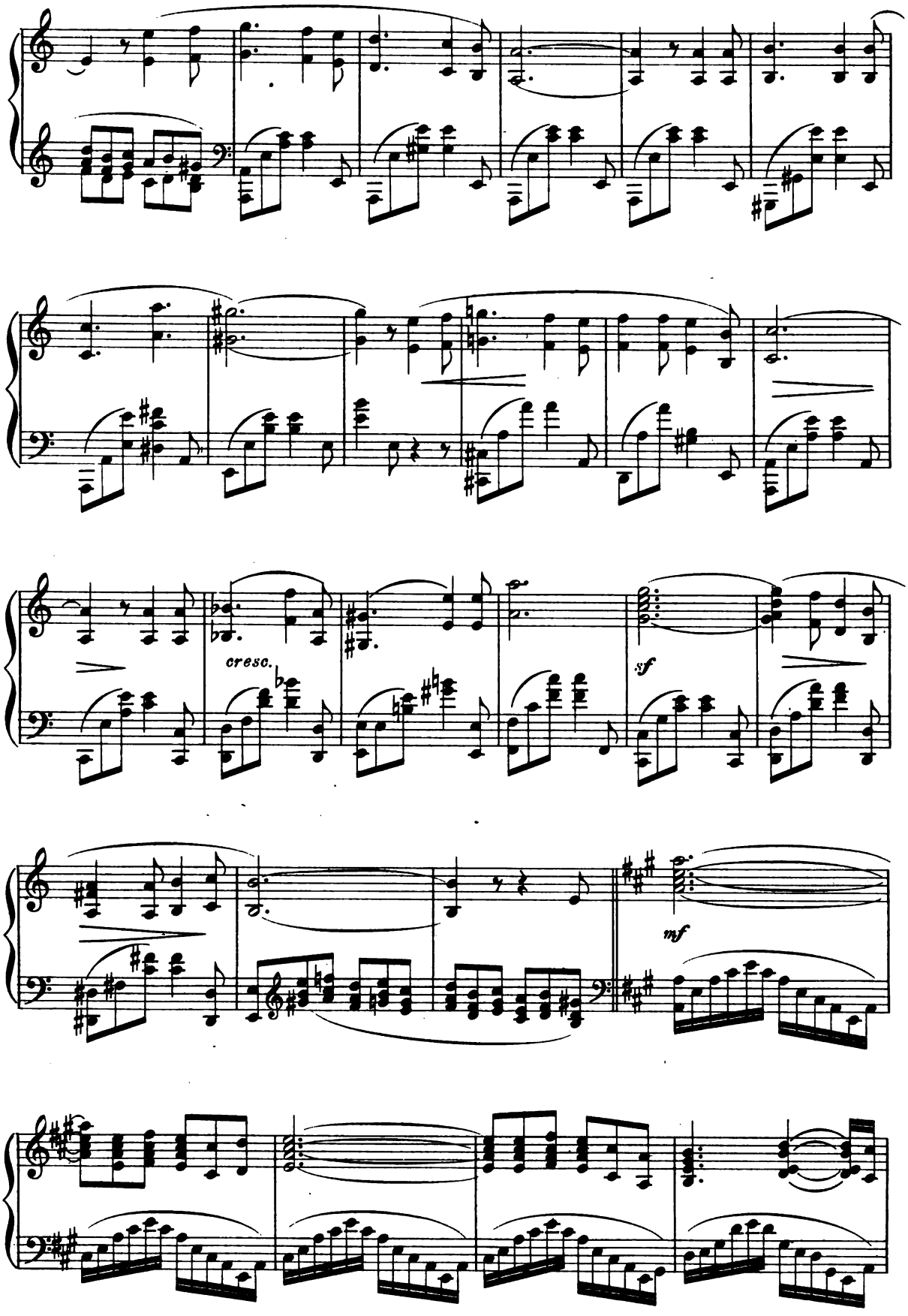

p rit.
a tempo
cresc.
p
smorz.
pp

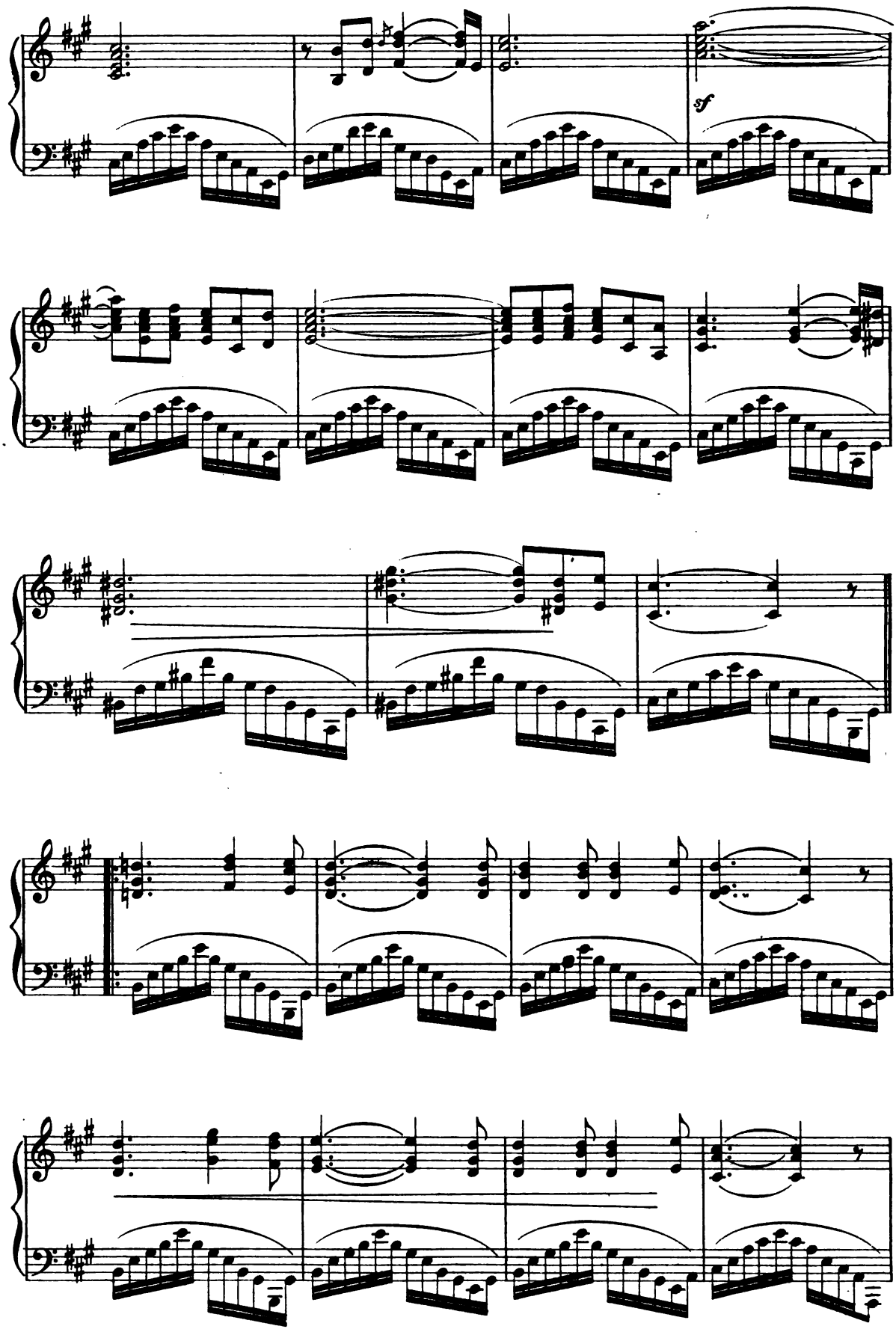
Barcarole.

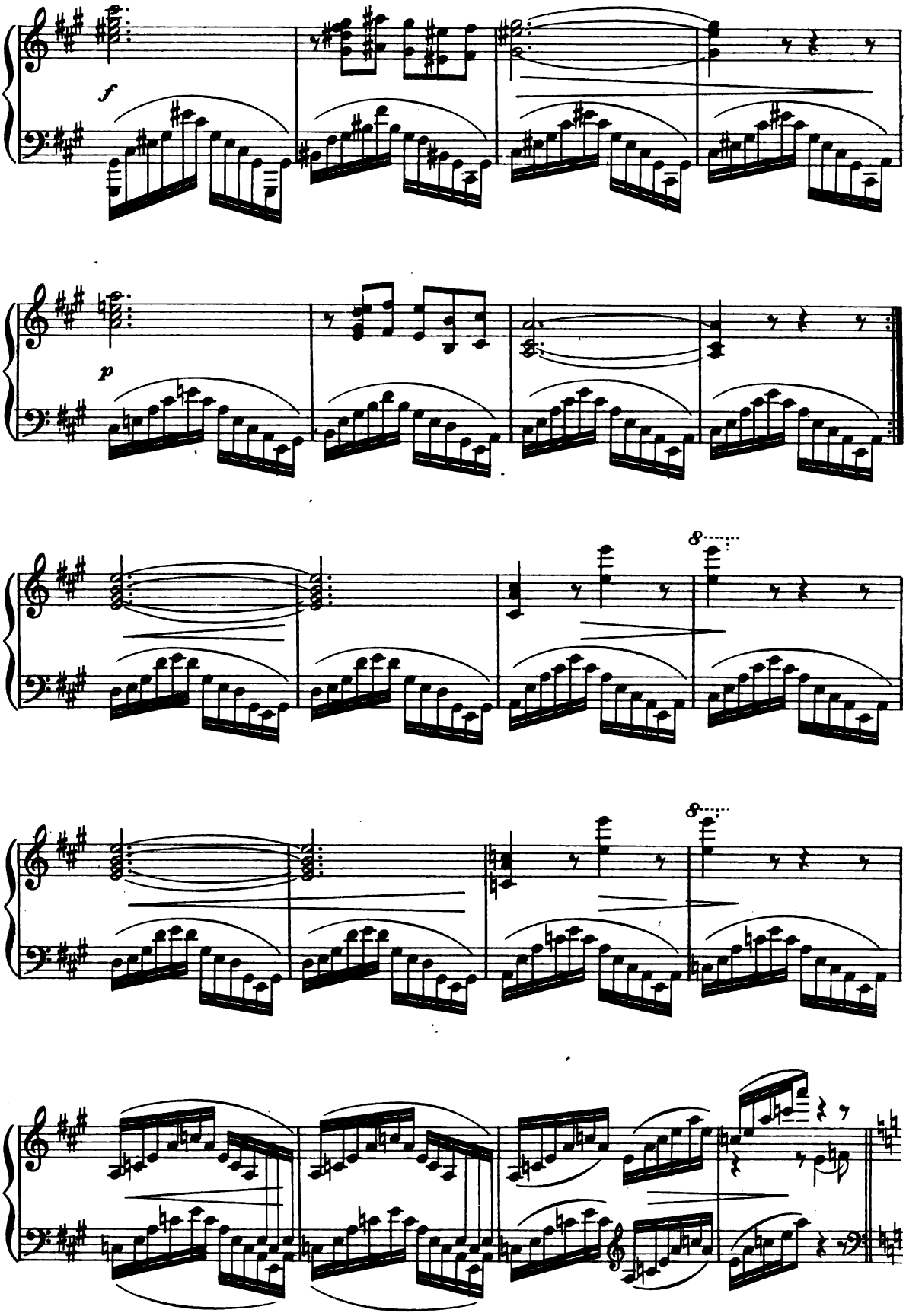
A. RUBINSTEIN Op. 45.

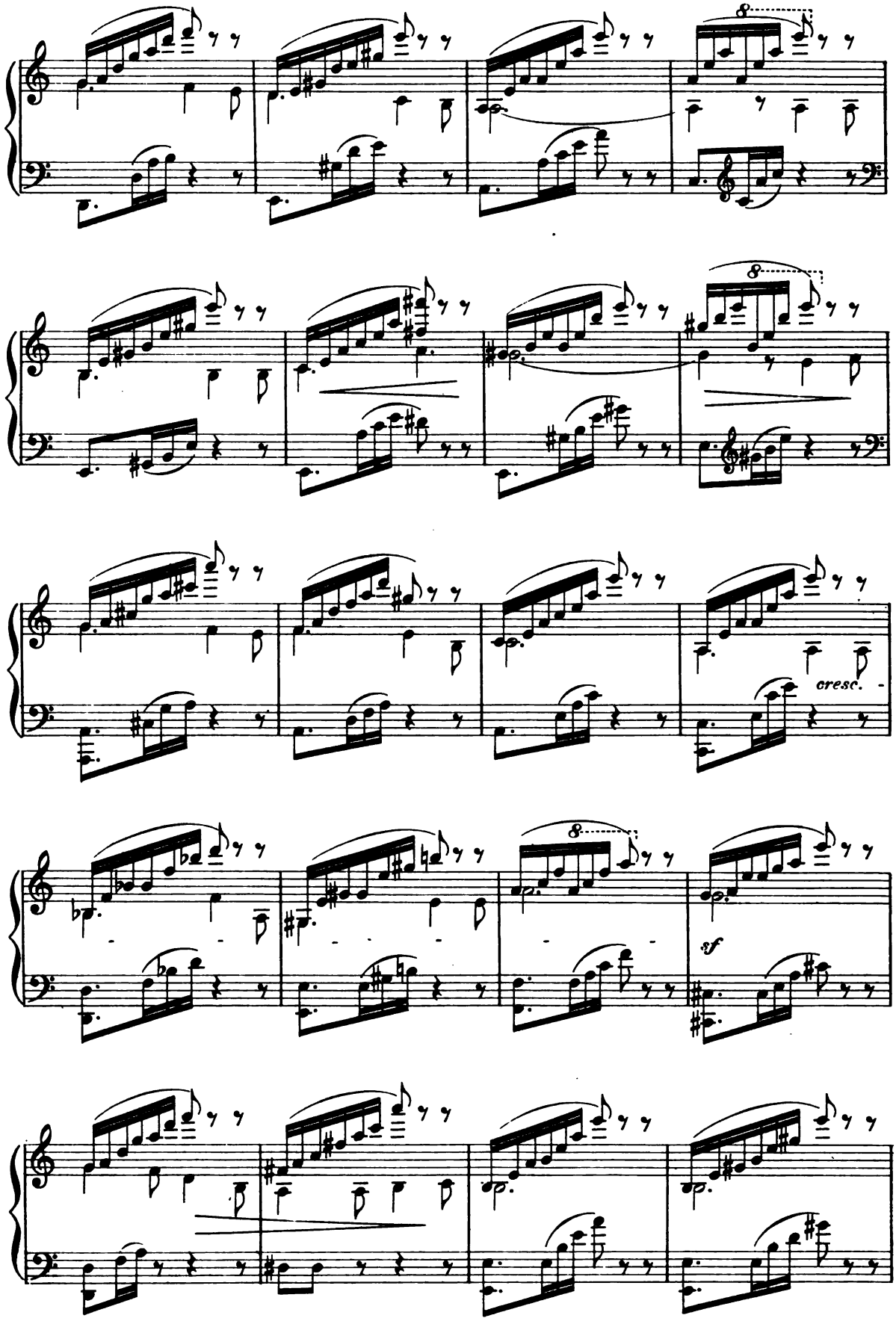
Allegretto.

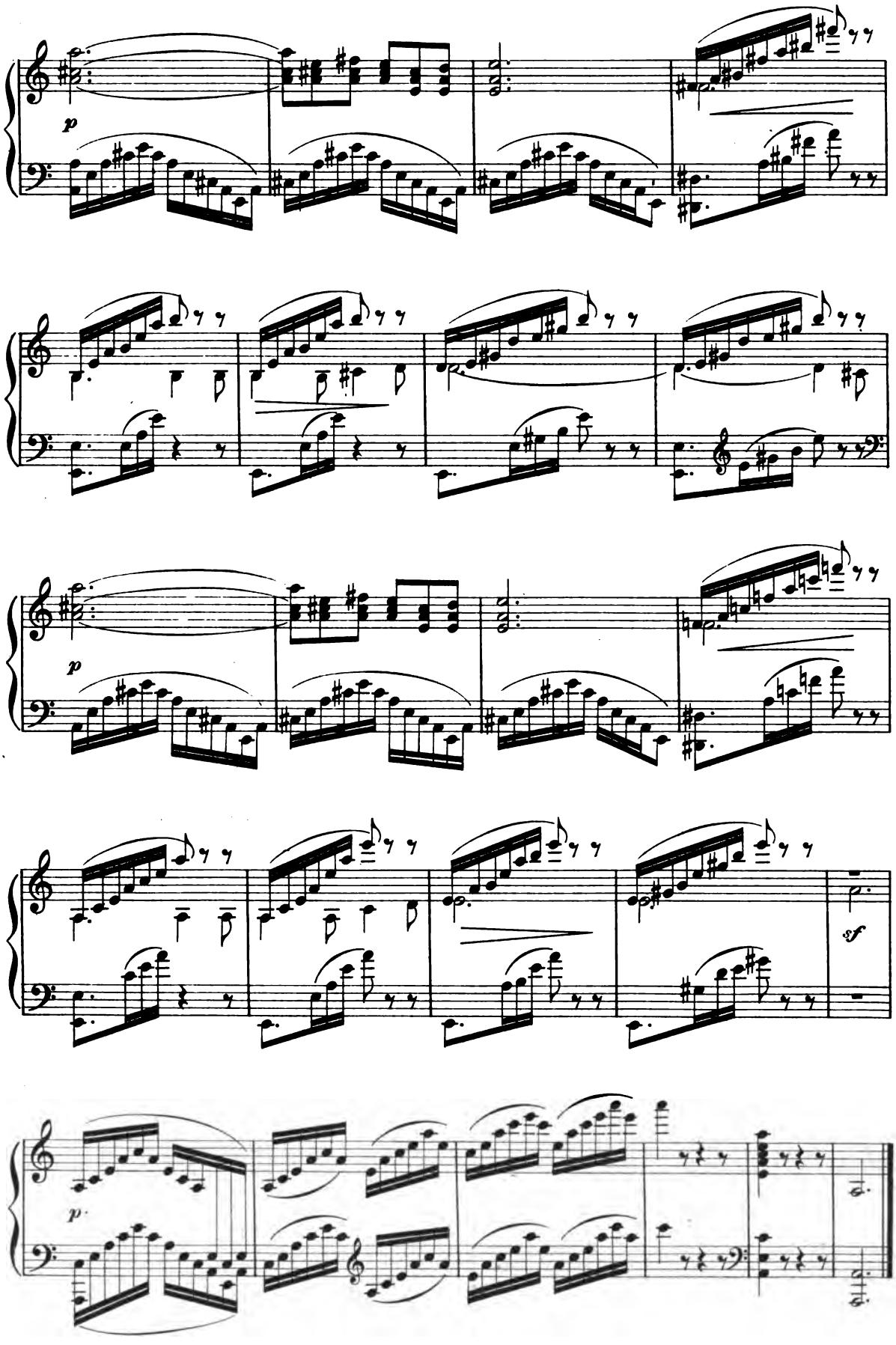



cresc.
sf
mf


sf

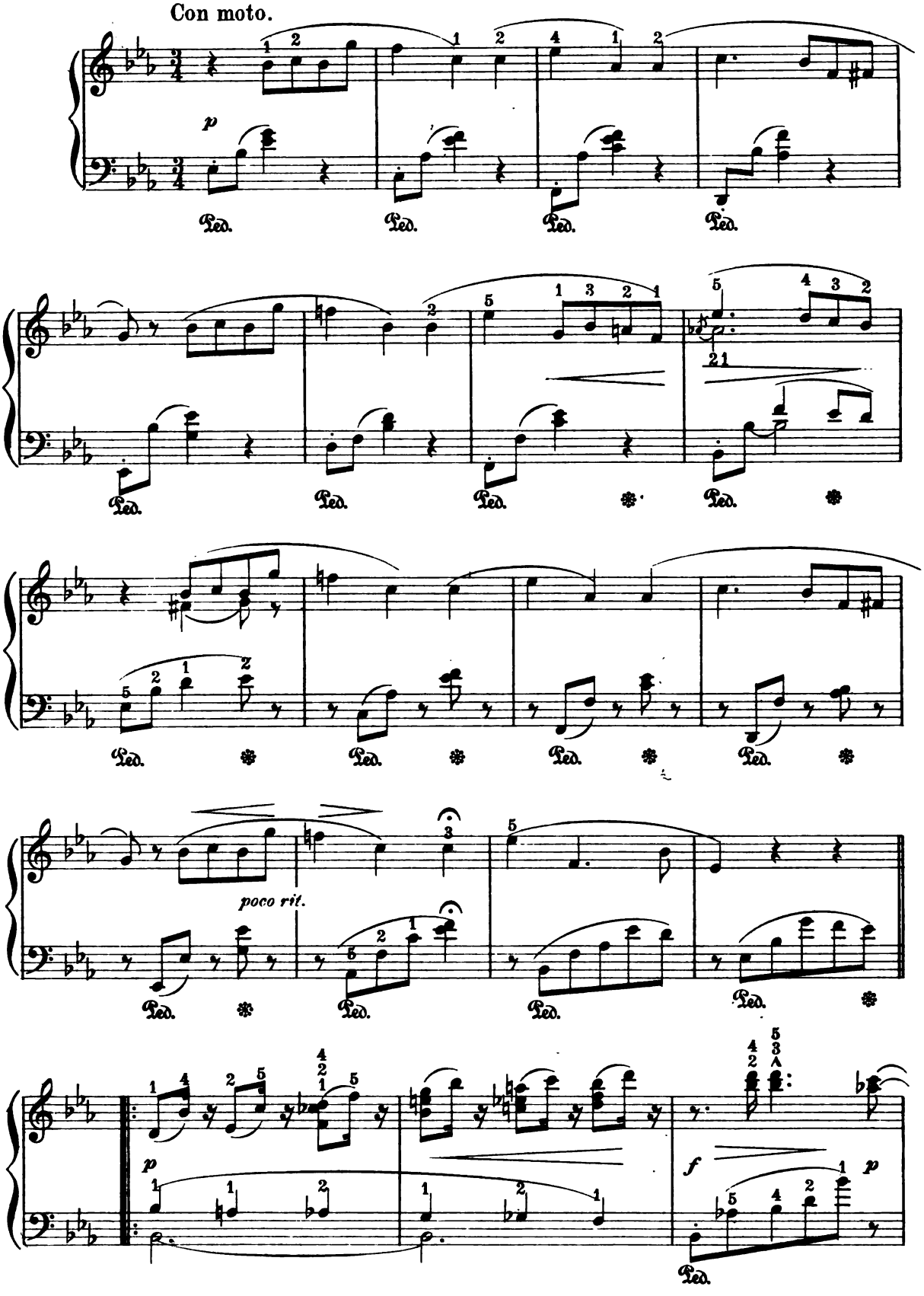

f
p
8
8

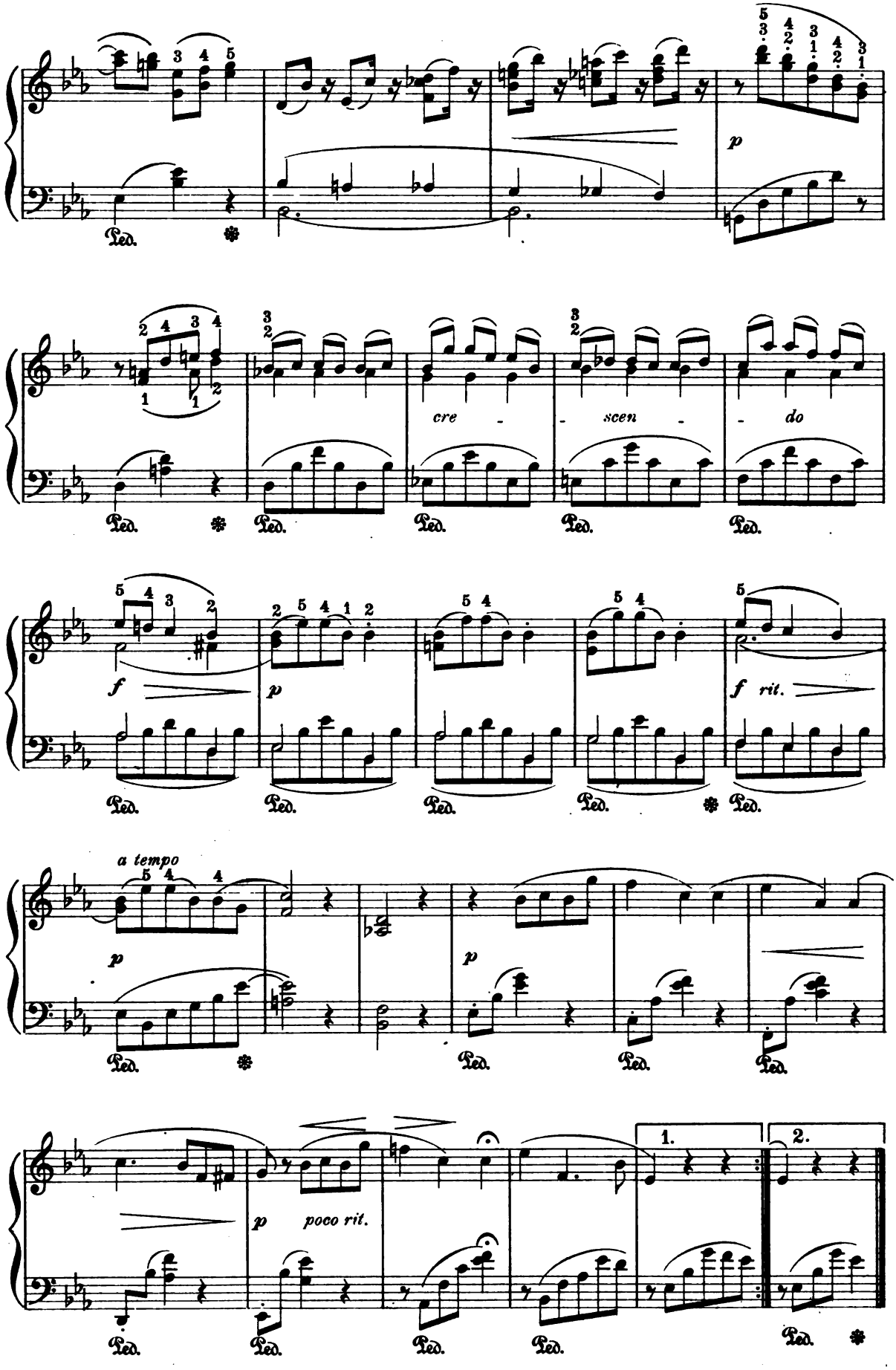

8
8
cresc.
8
sf


p
p
sf
p

Country Dance.

Ad. JENSEN, Op. 33. № 4.



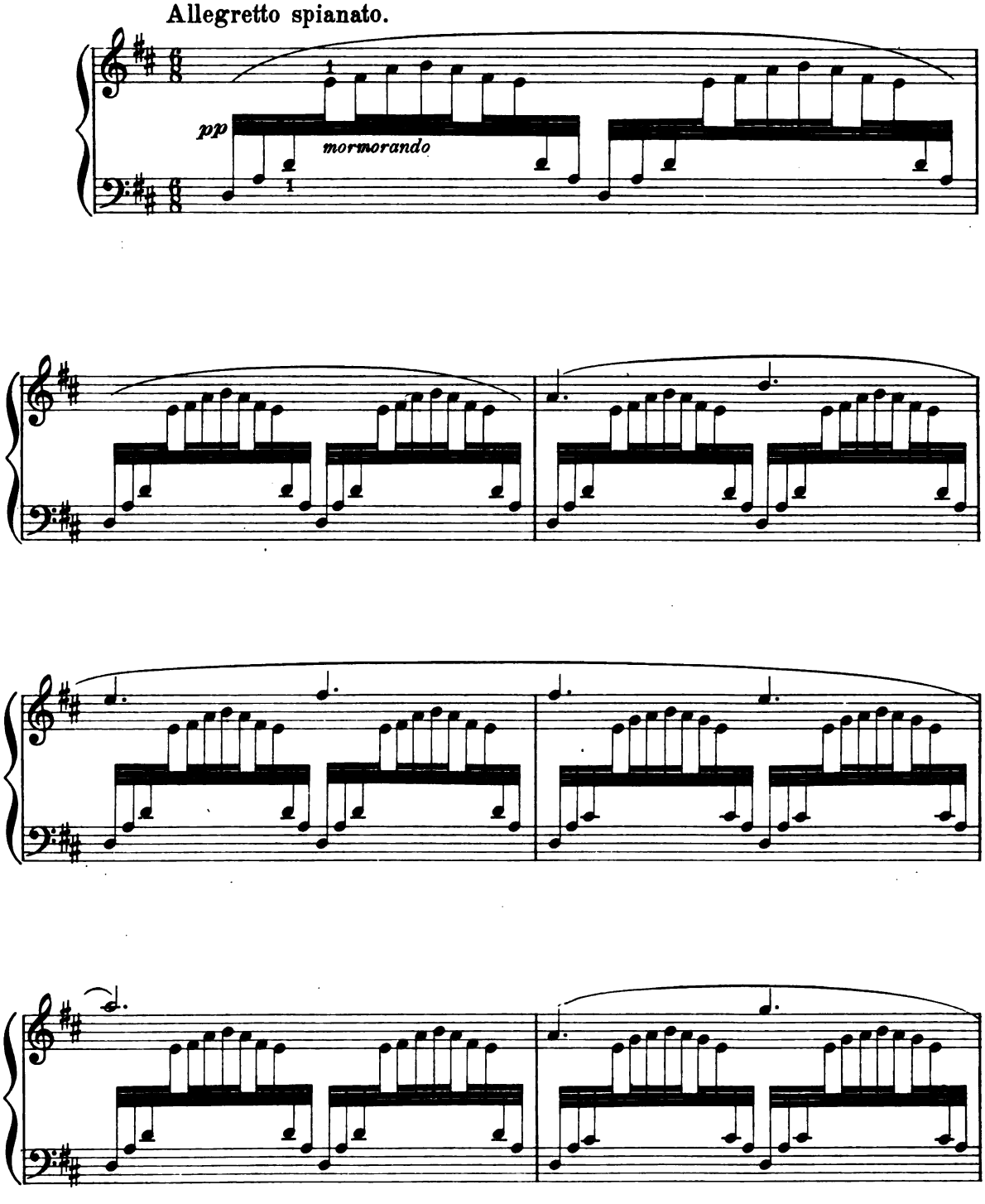

p
cre - scen - do
f
p
f rit.
a tempo
p
p
p poco rit.
1.
2.

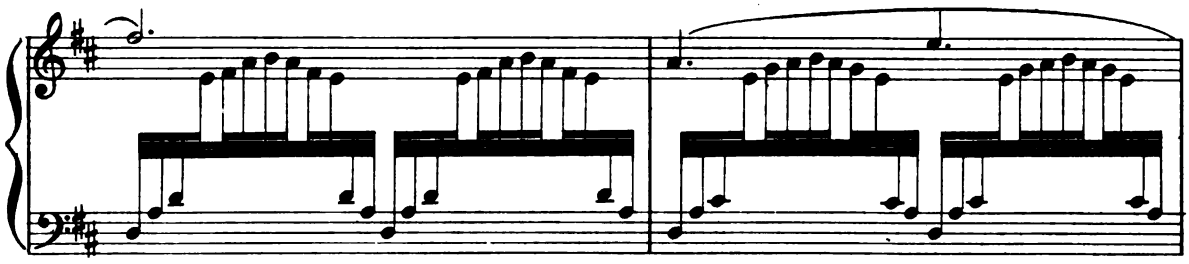
Le Chant Du Ruisseau.

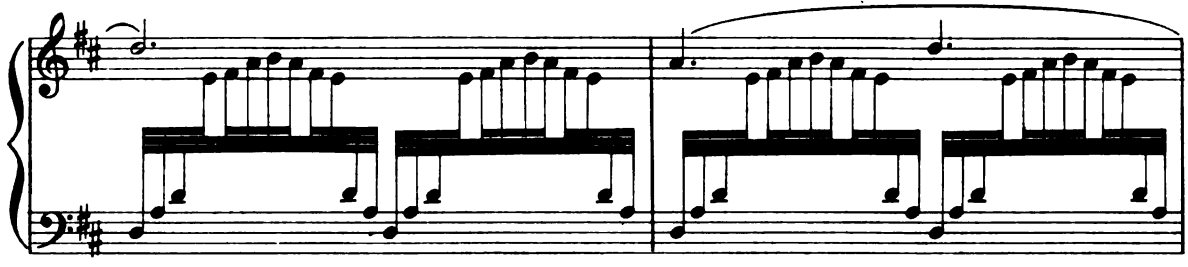
IDYLLE.

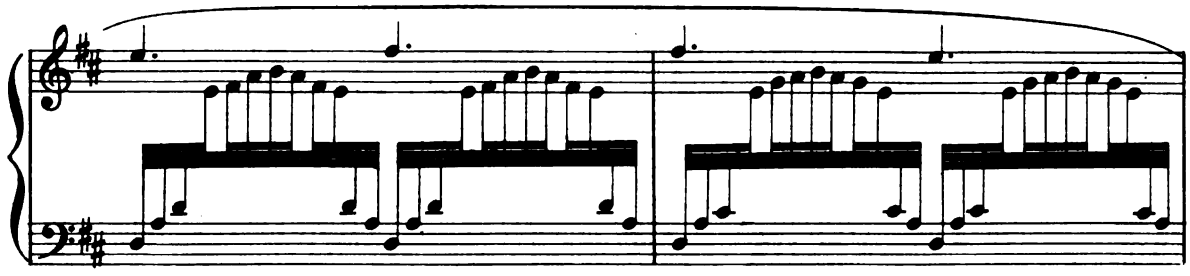
THÉODORE LACK, Op. 92

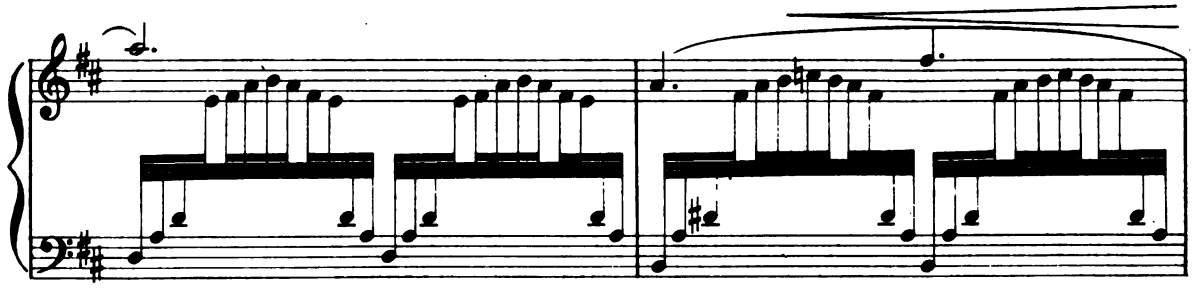
Allegretto spianato.









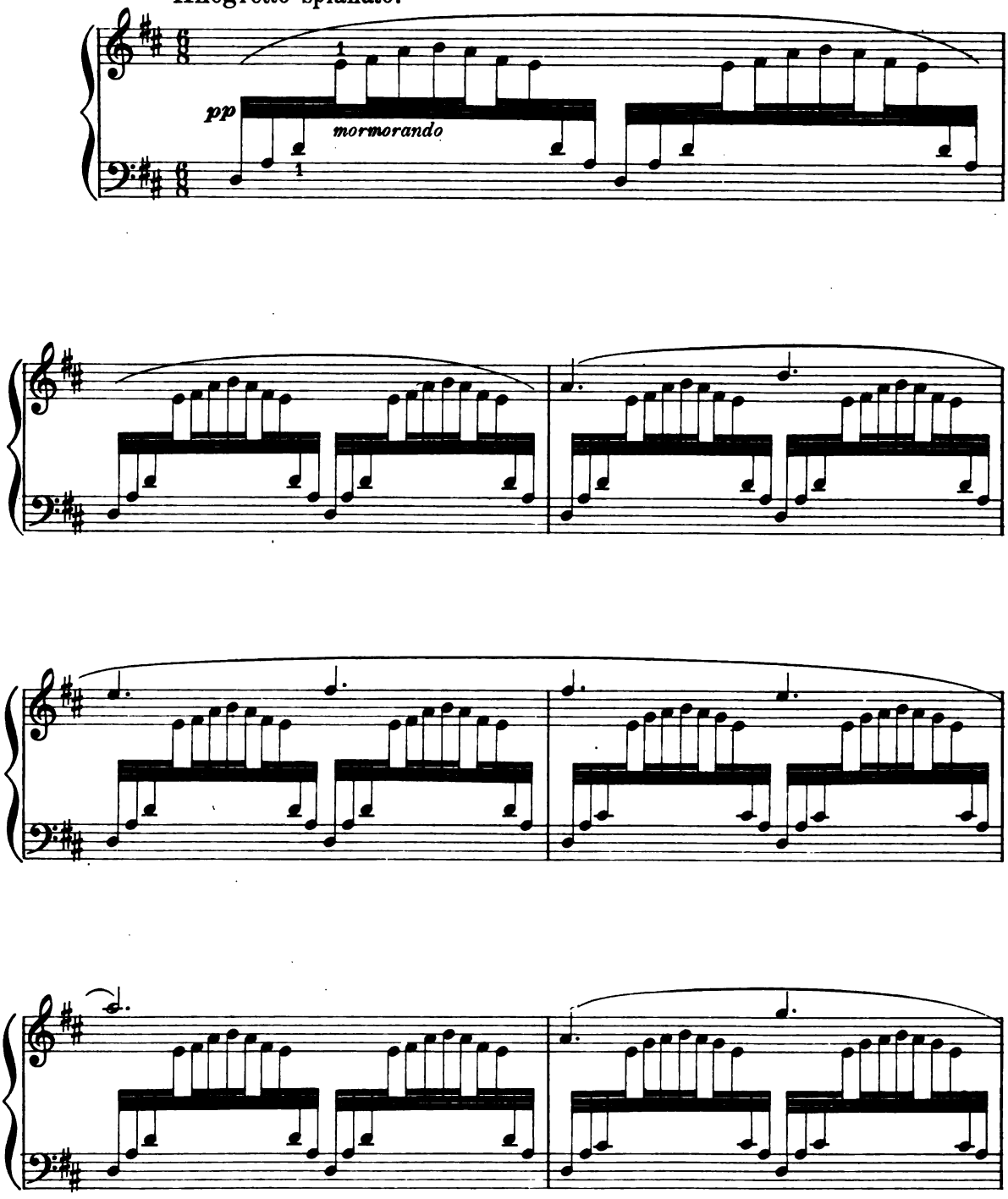


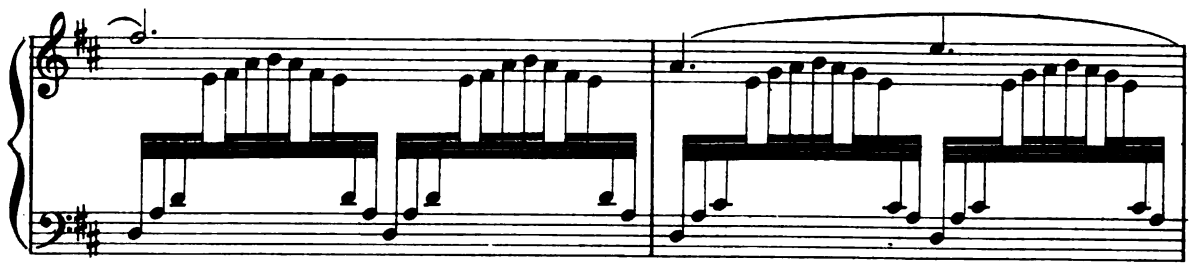
Le Chant Du Ruisseau.

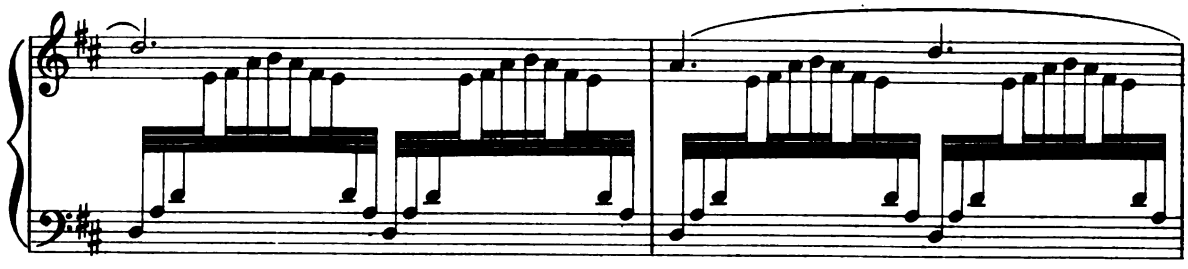
IDYLLE.

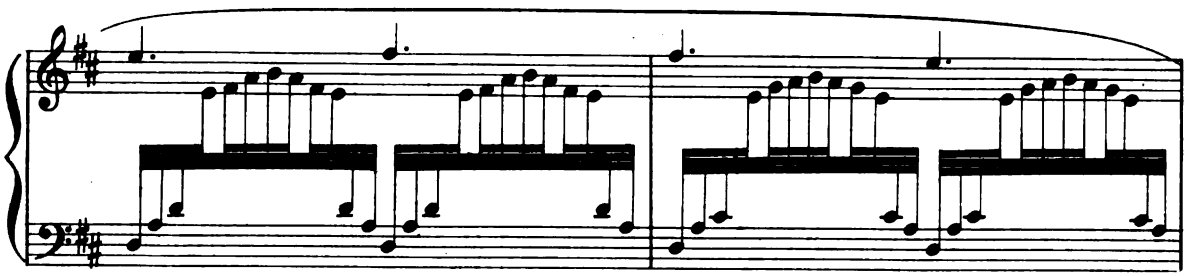
THÉODORE LACK, Op. 92

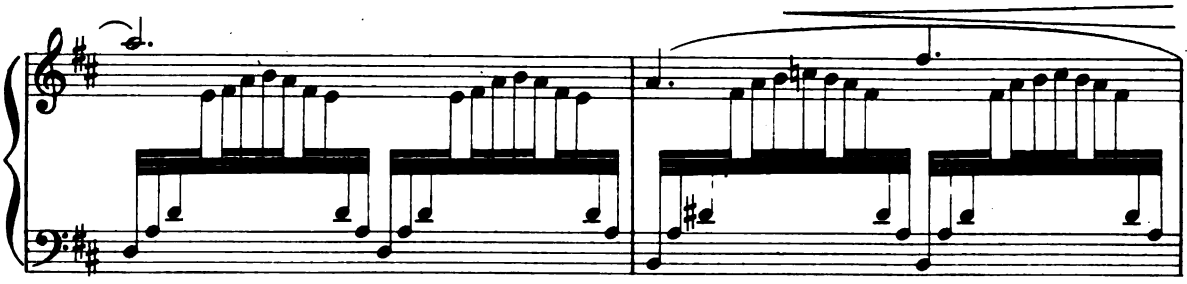
Allegretto spianato.

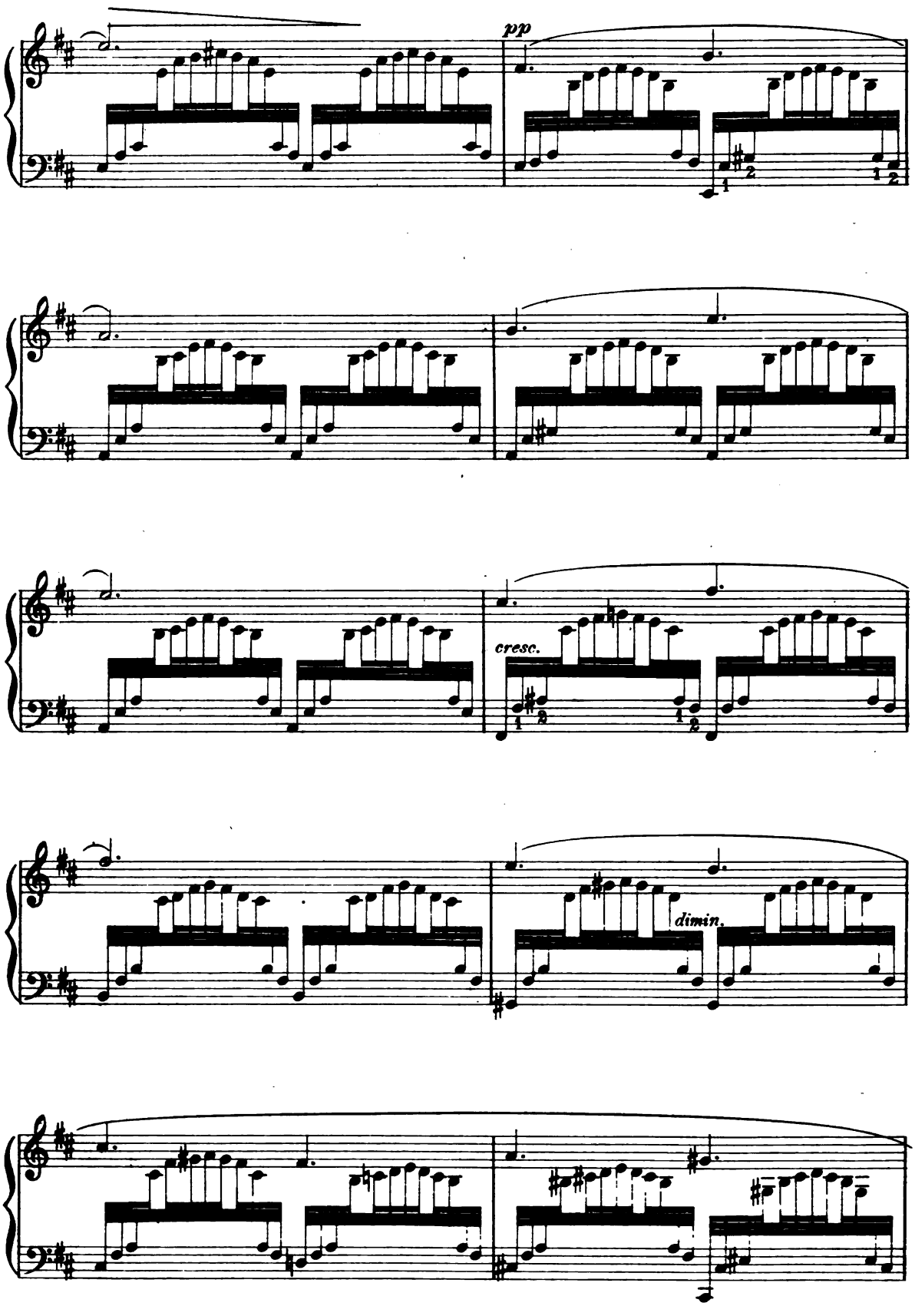


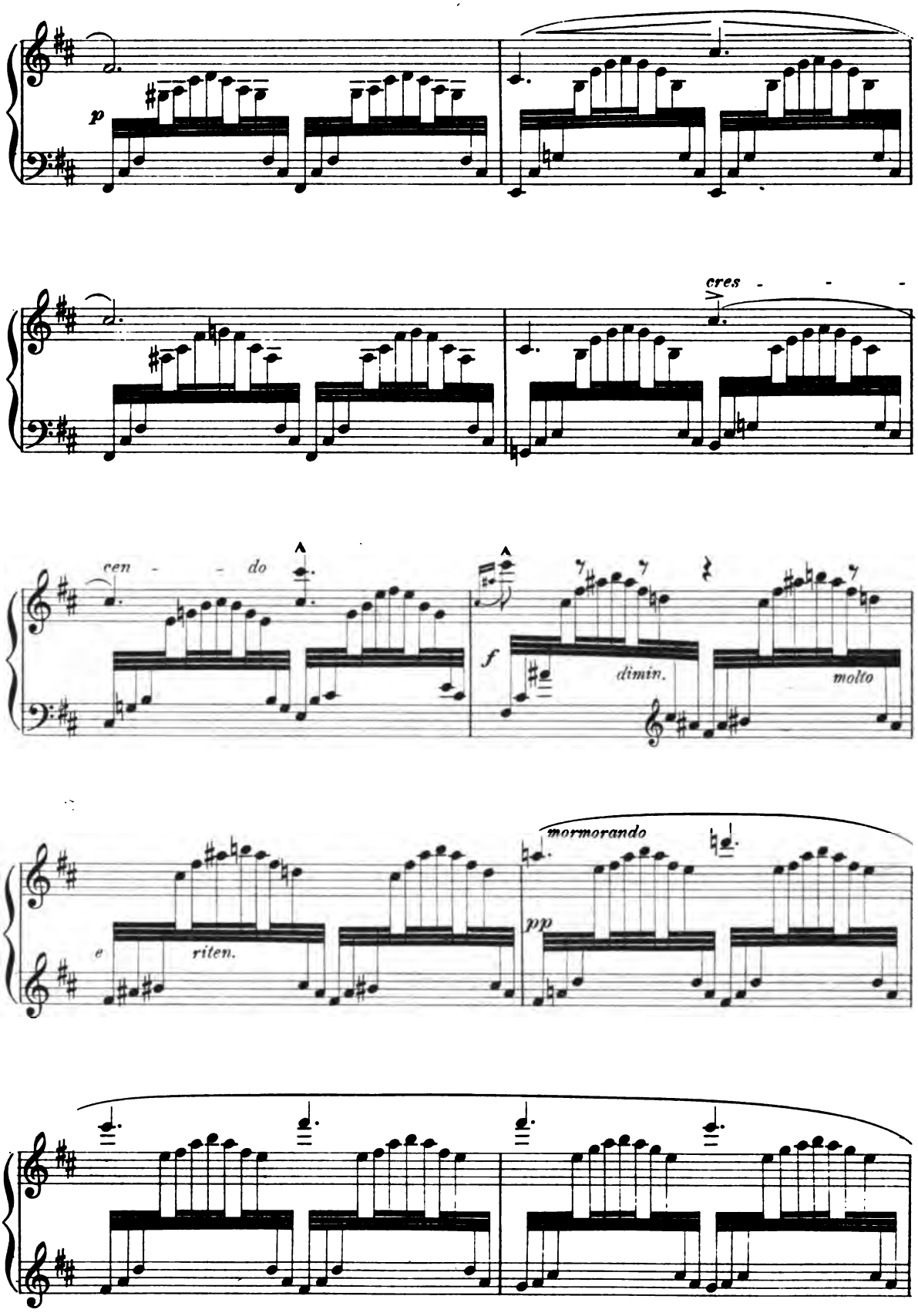


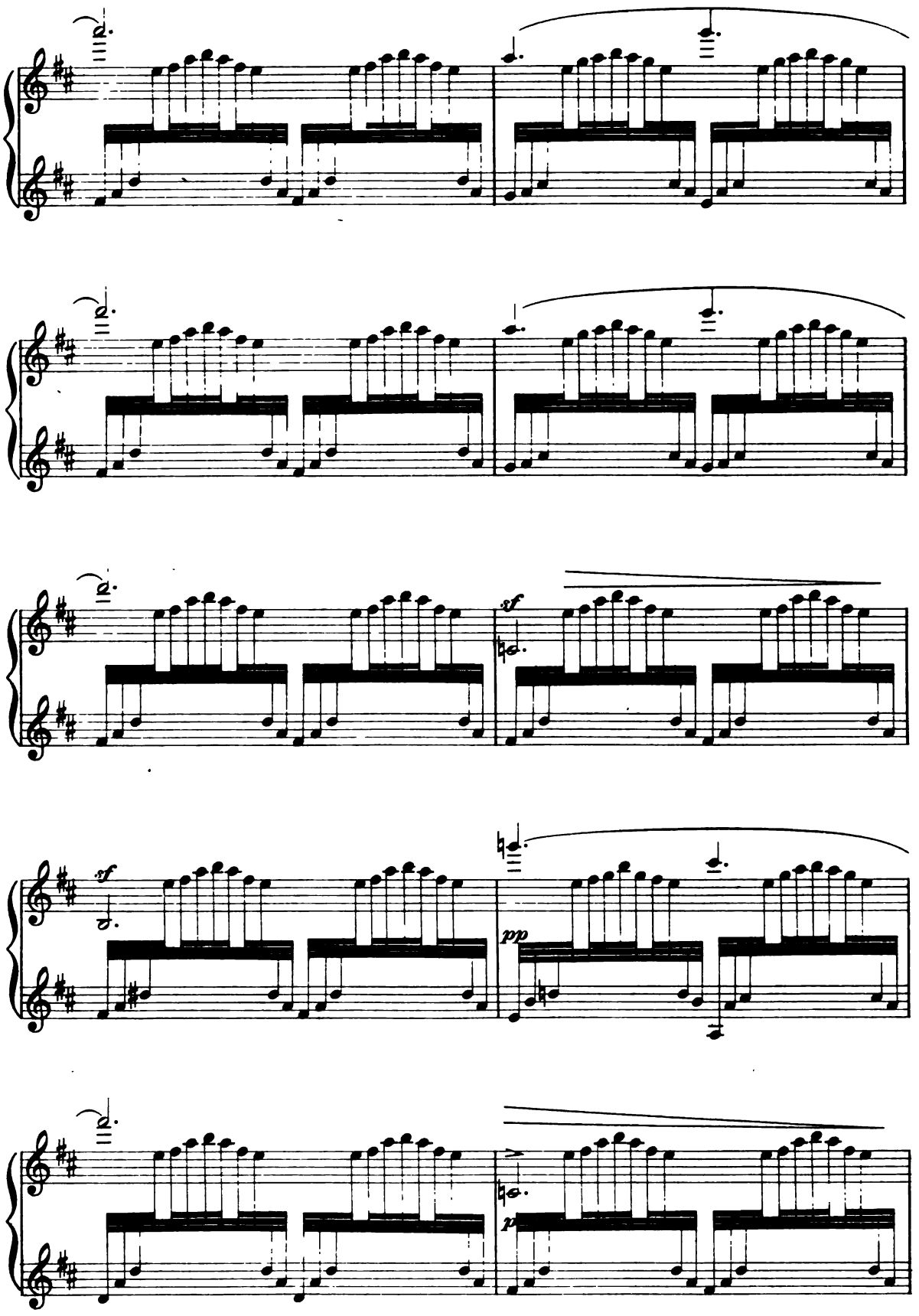


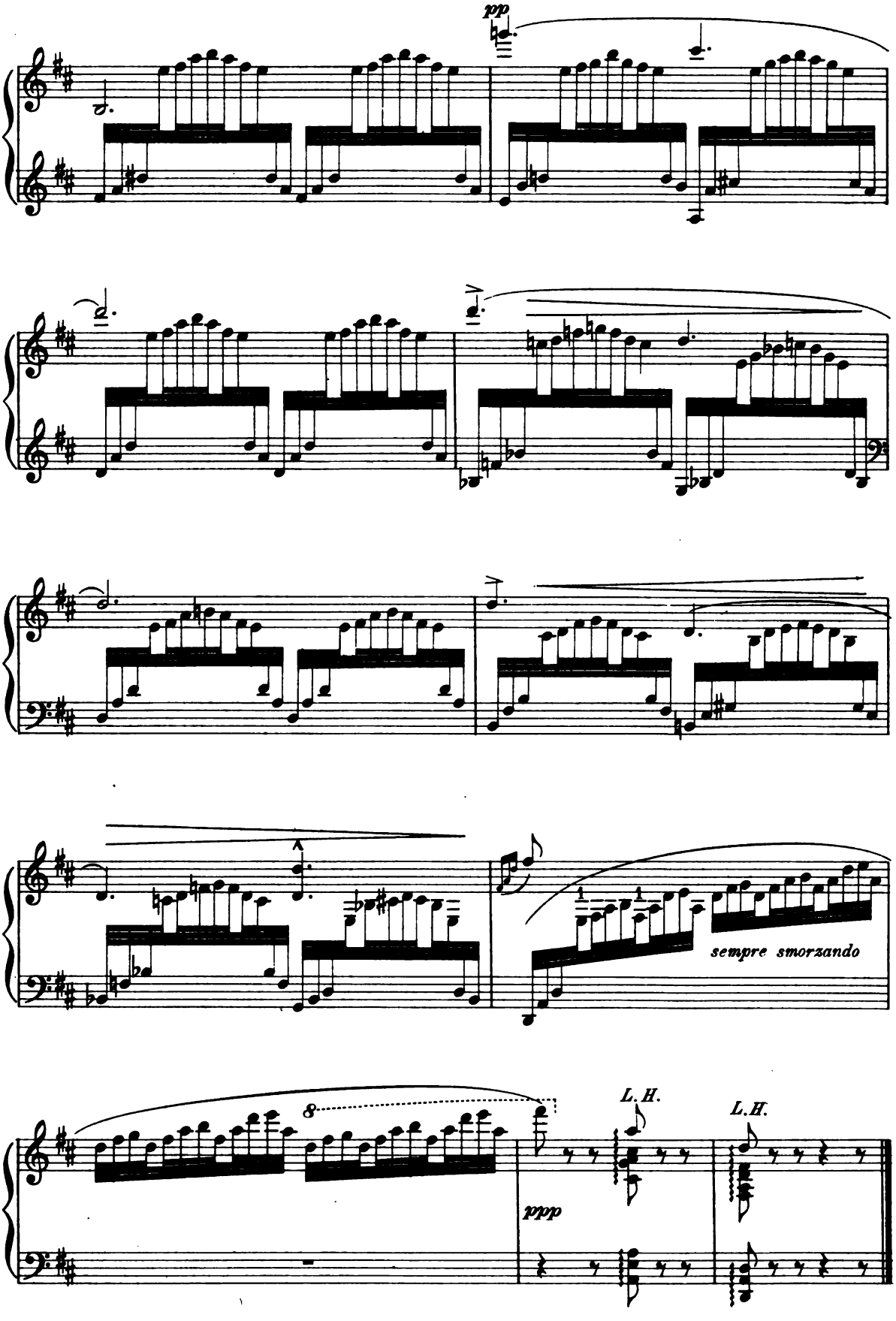


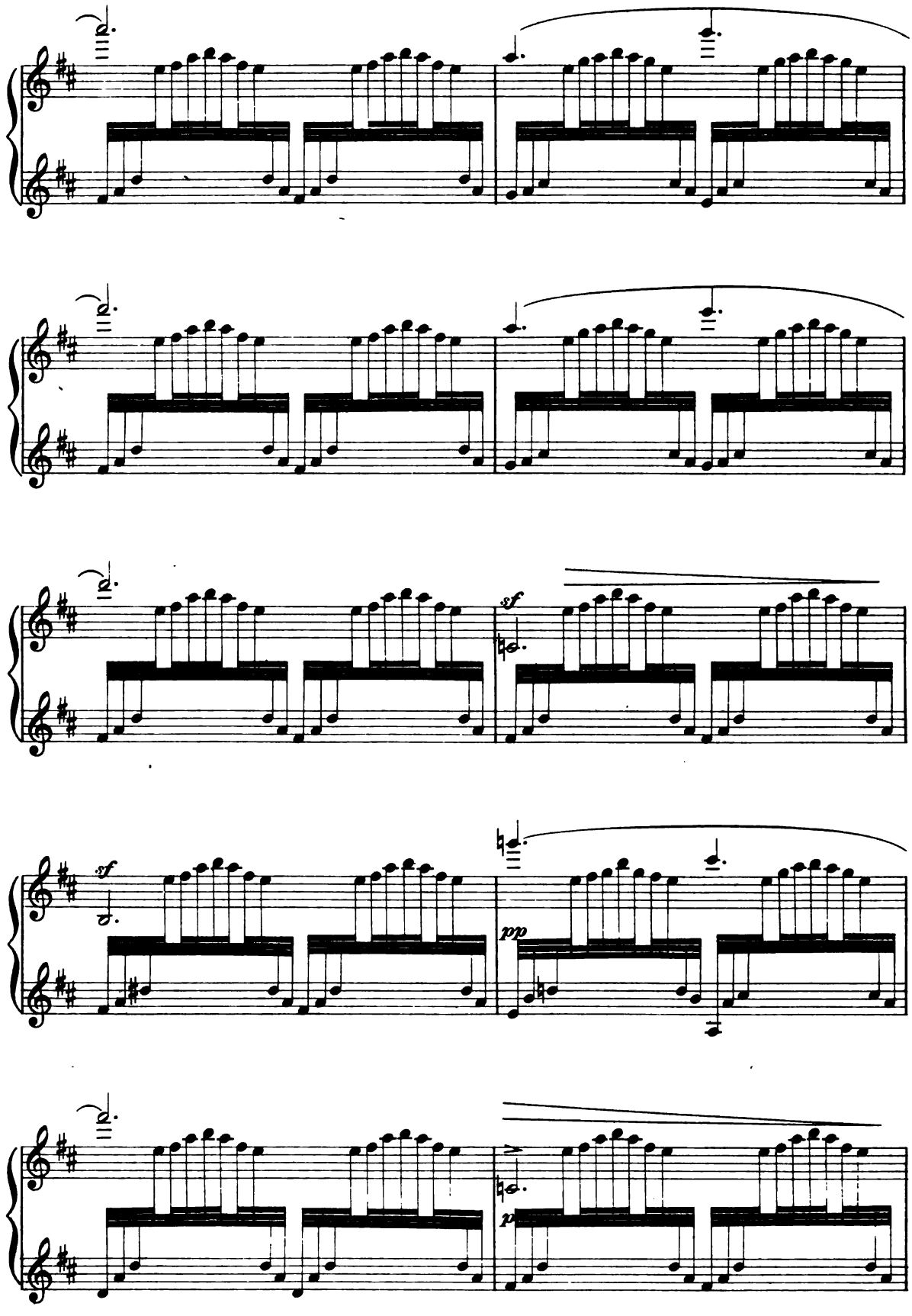


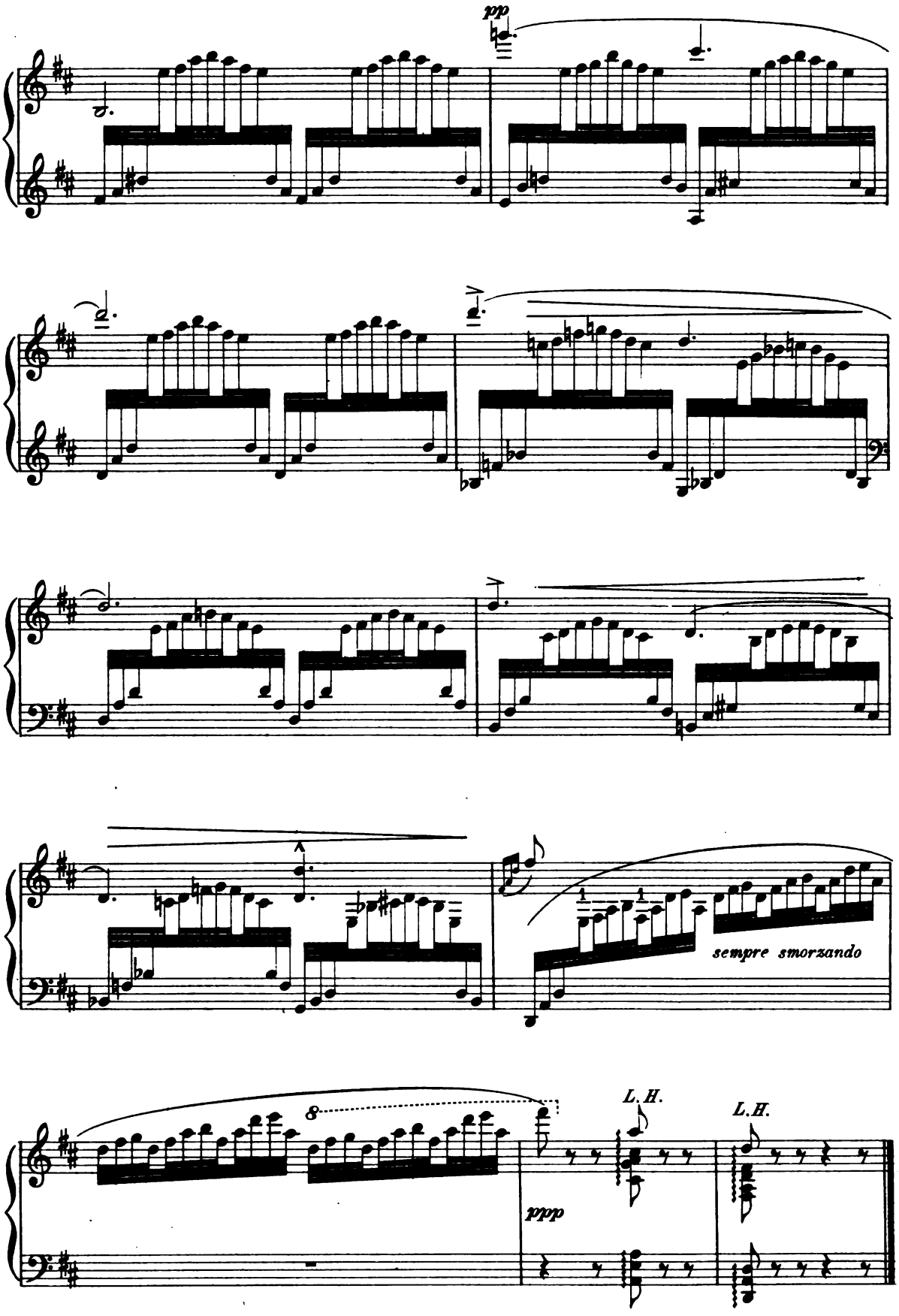

pp
cresc.
dimin.


p
cres - - -
cen - - do
f
dimin.
molto
e
riten.
mormorando
pp


sf
pp
sf
p


pp
sempre smorzando
8
L.H.
L.H.
ppp


sf
sf
pp
p


ppp
sempre smorzando
8
L.H.
L.H.
ppp

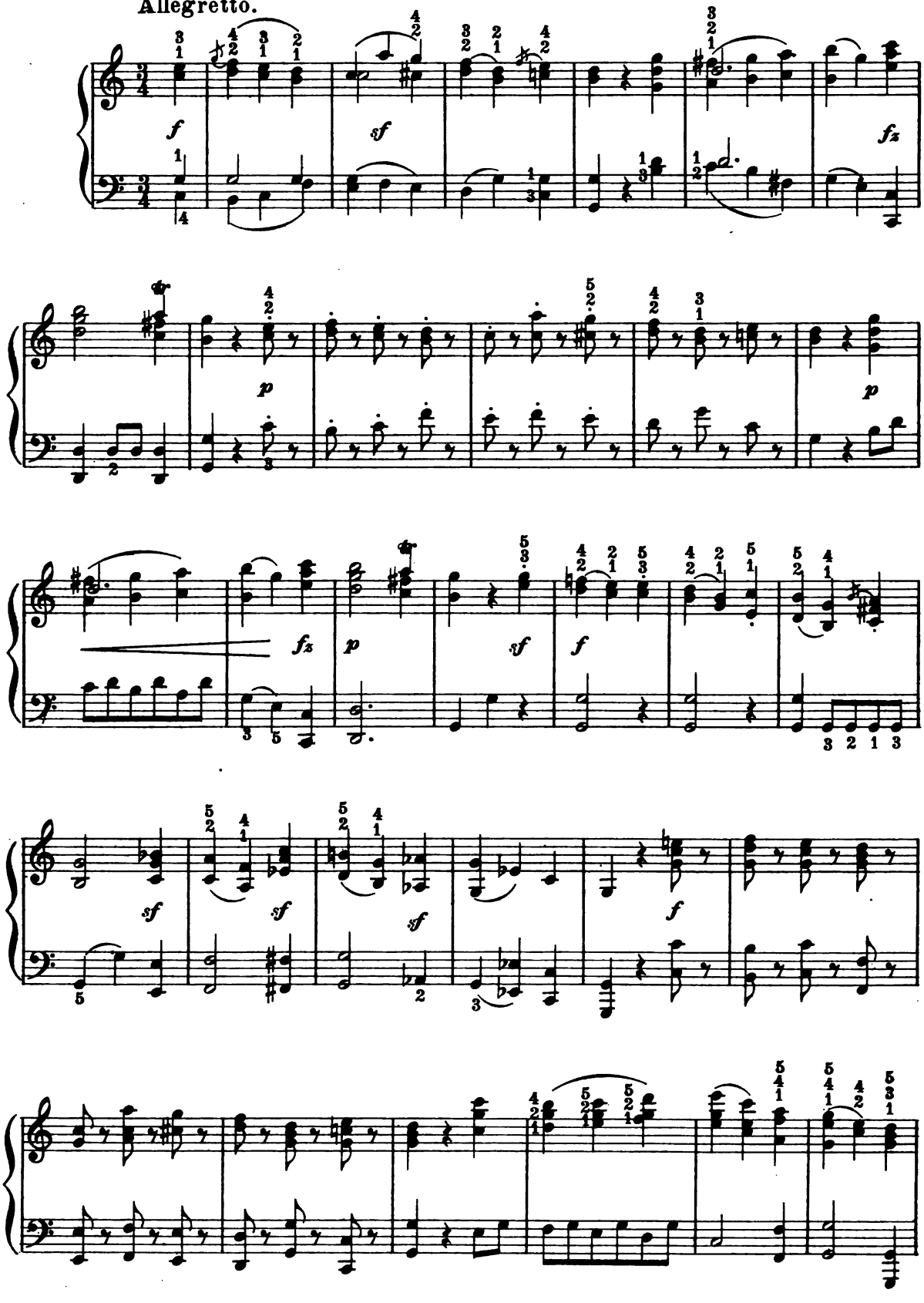
Minuet.

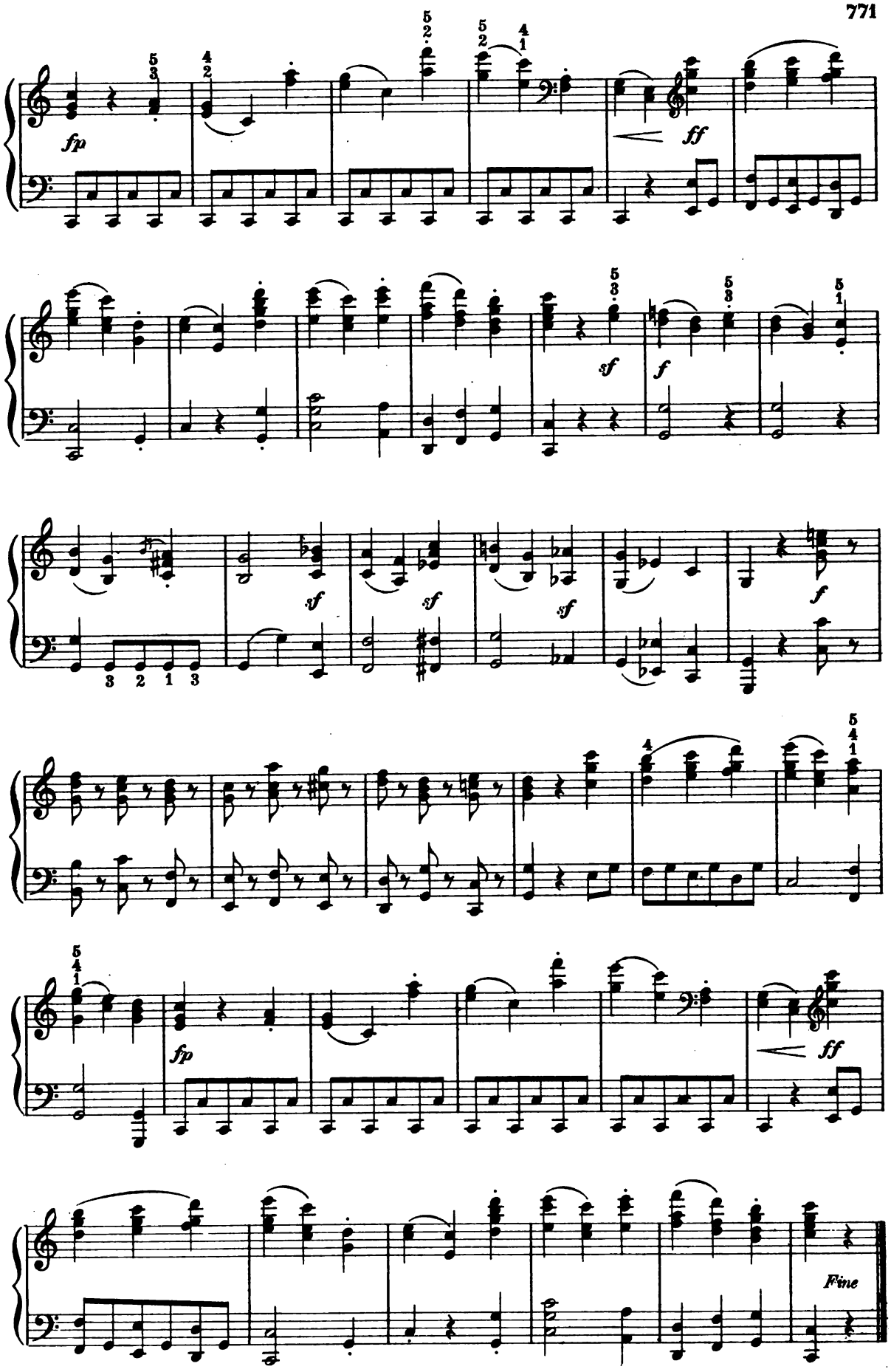
from the

SYMPHONY in C MAJOR.

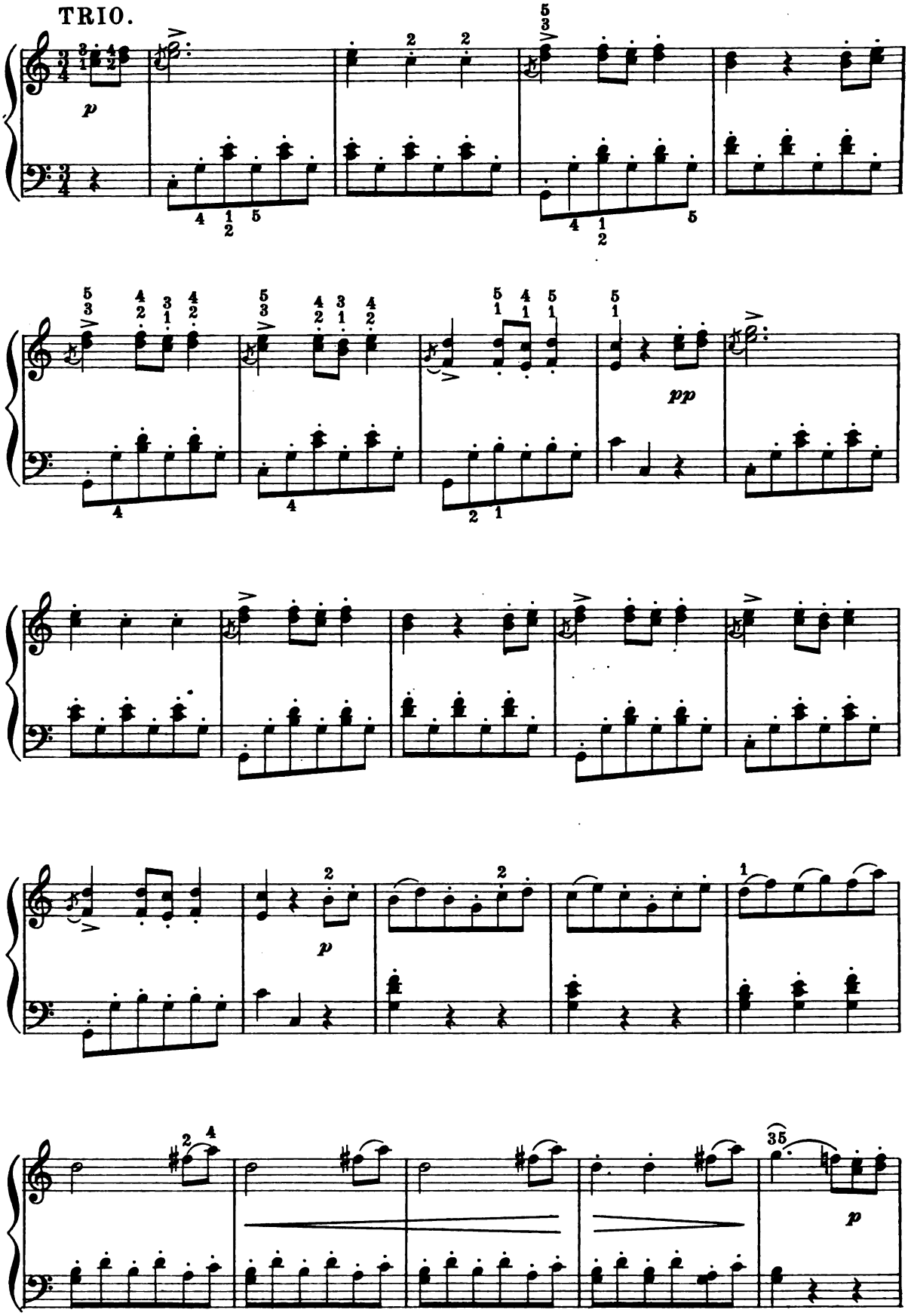
J. HAYDN.

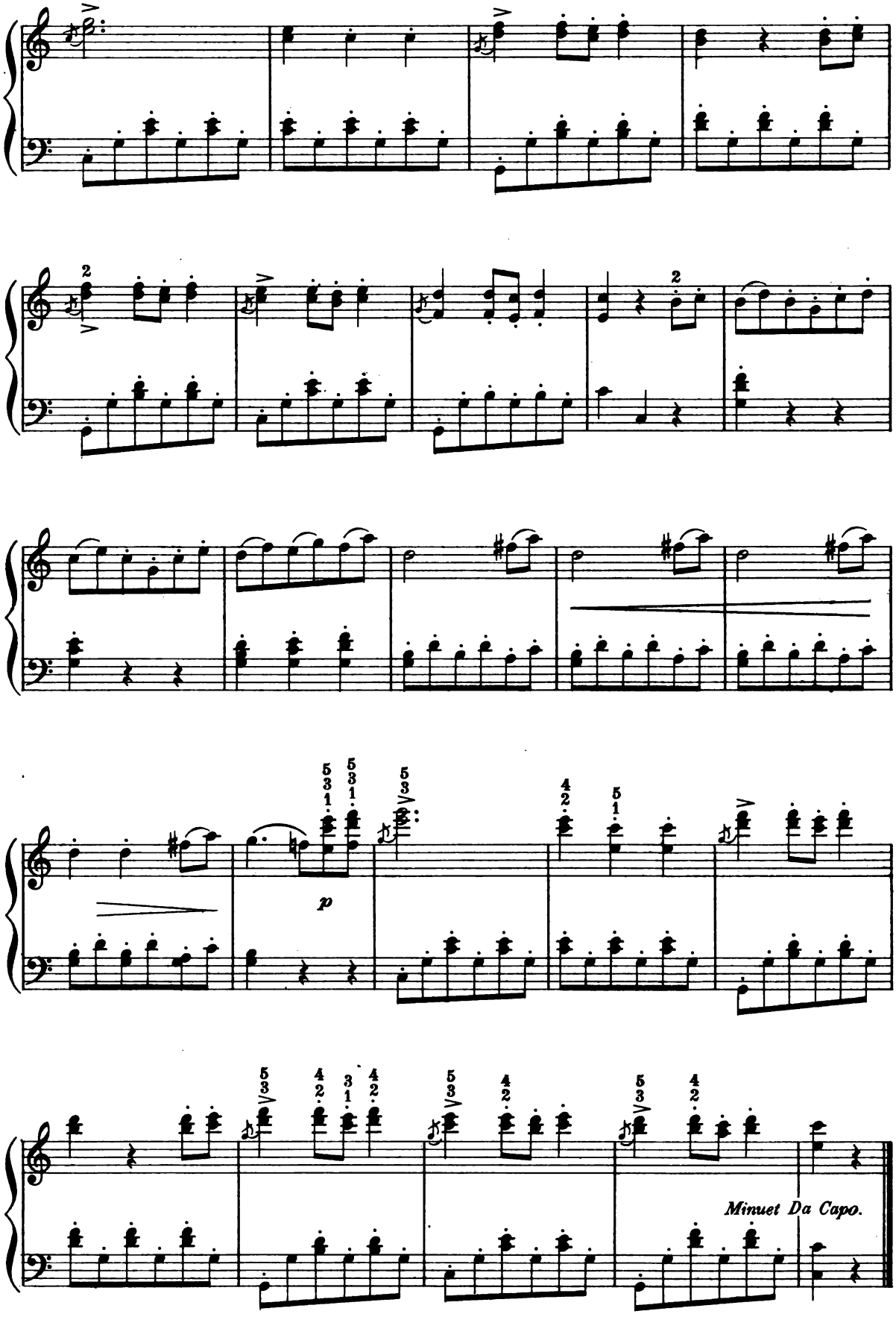
Allegretto.




fp
ff
sf
f
sf
sf
sf
f
fp
ff
Fine

TRIO.



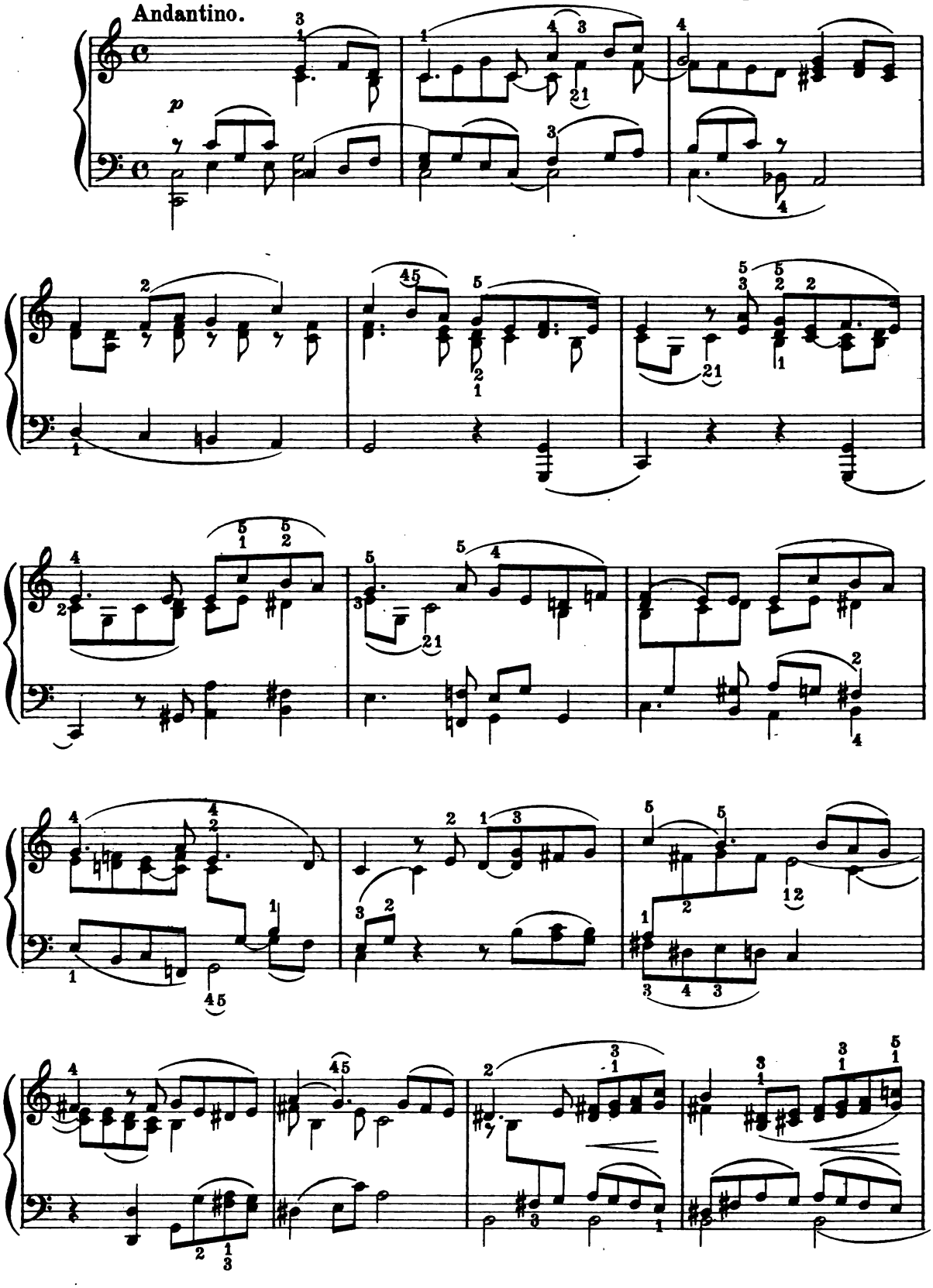

p
Minuet Da Capo.

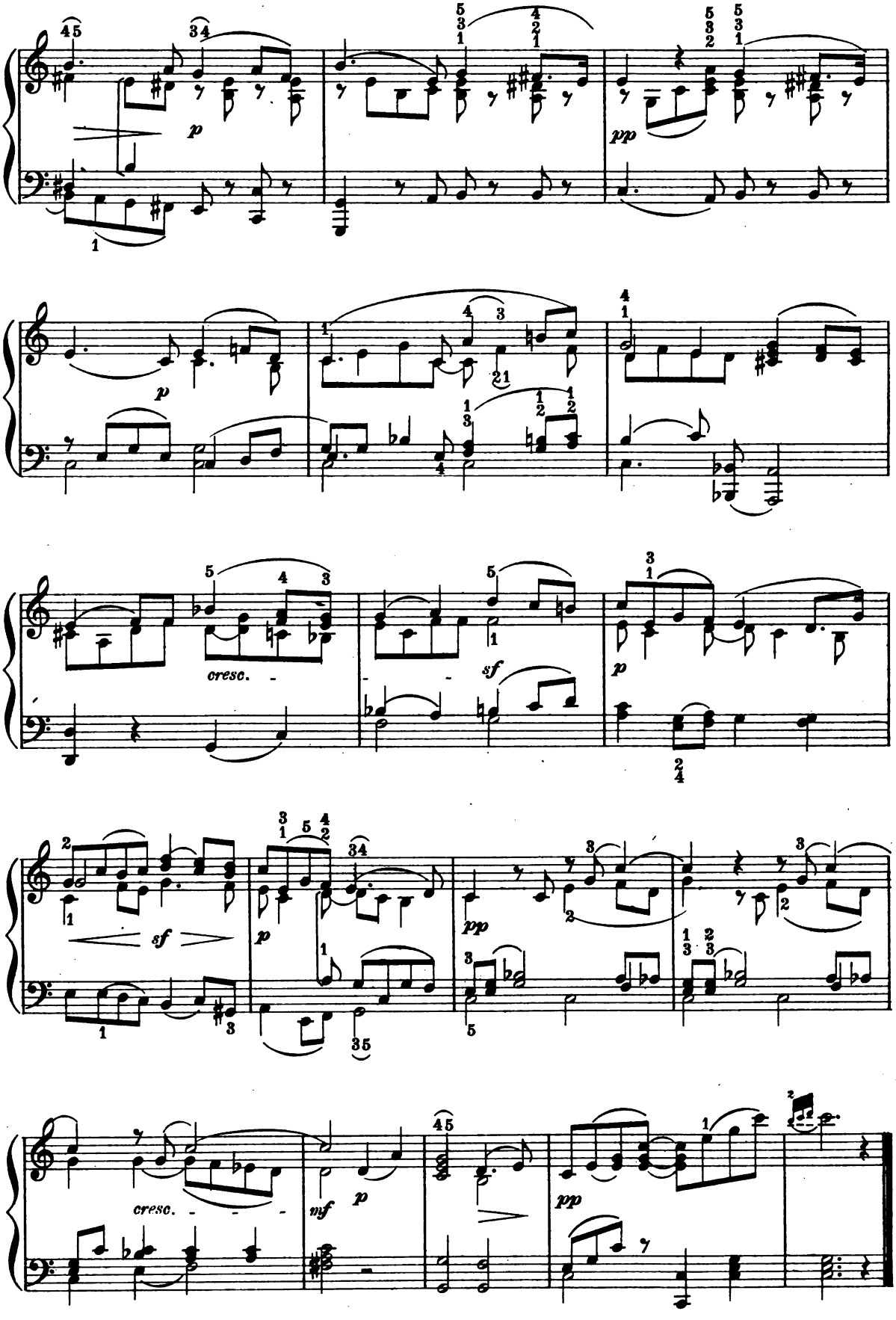
Oh, Rest in the Lord.

Aria from the Oratorio

"ELIJAH".

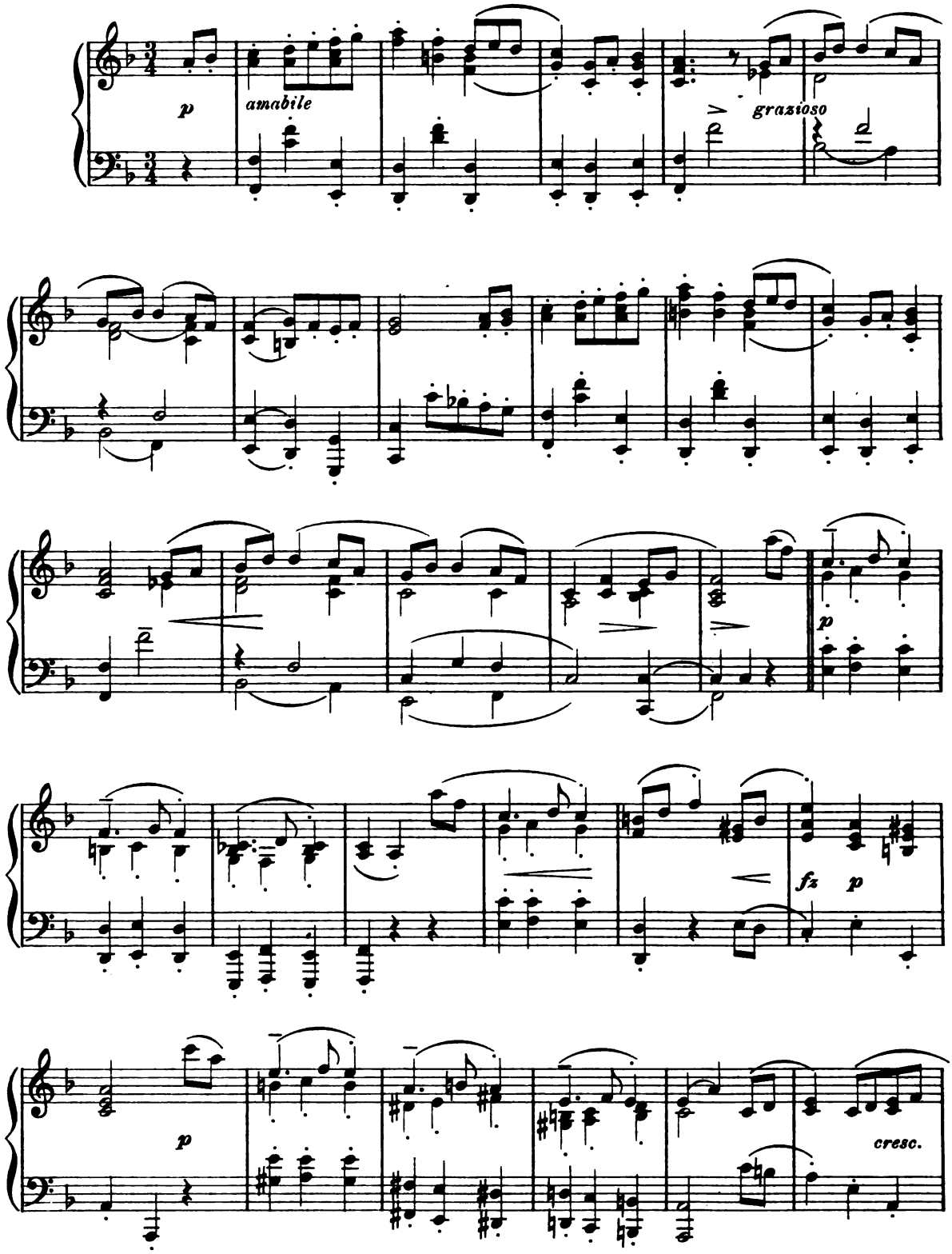
F. MENDELSSOHN BARTHOLDY,
Op. 70. № 31.

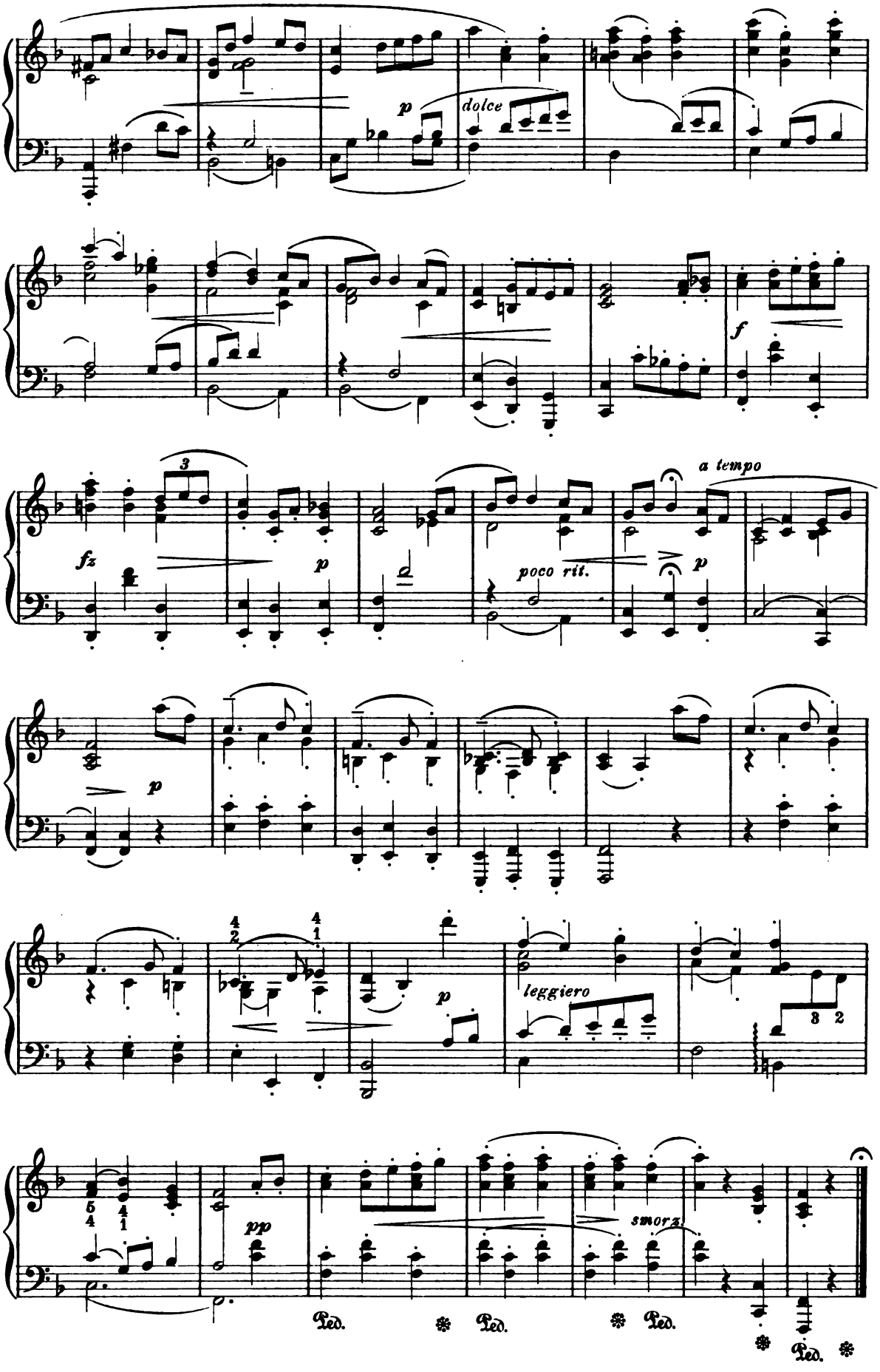



p
pp
p
sf
cresc.
sf
p
pp
cresc.
mf
p
pp

Scherzino.

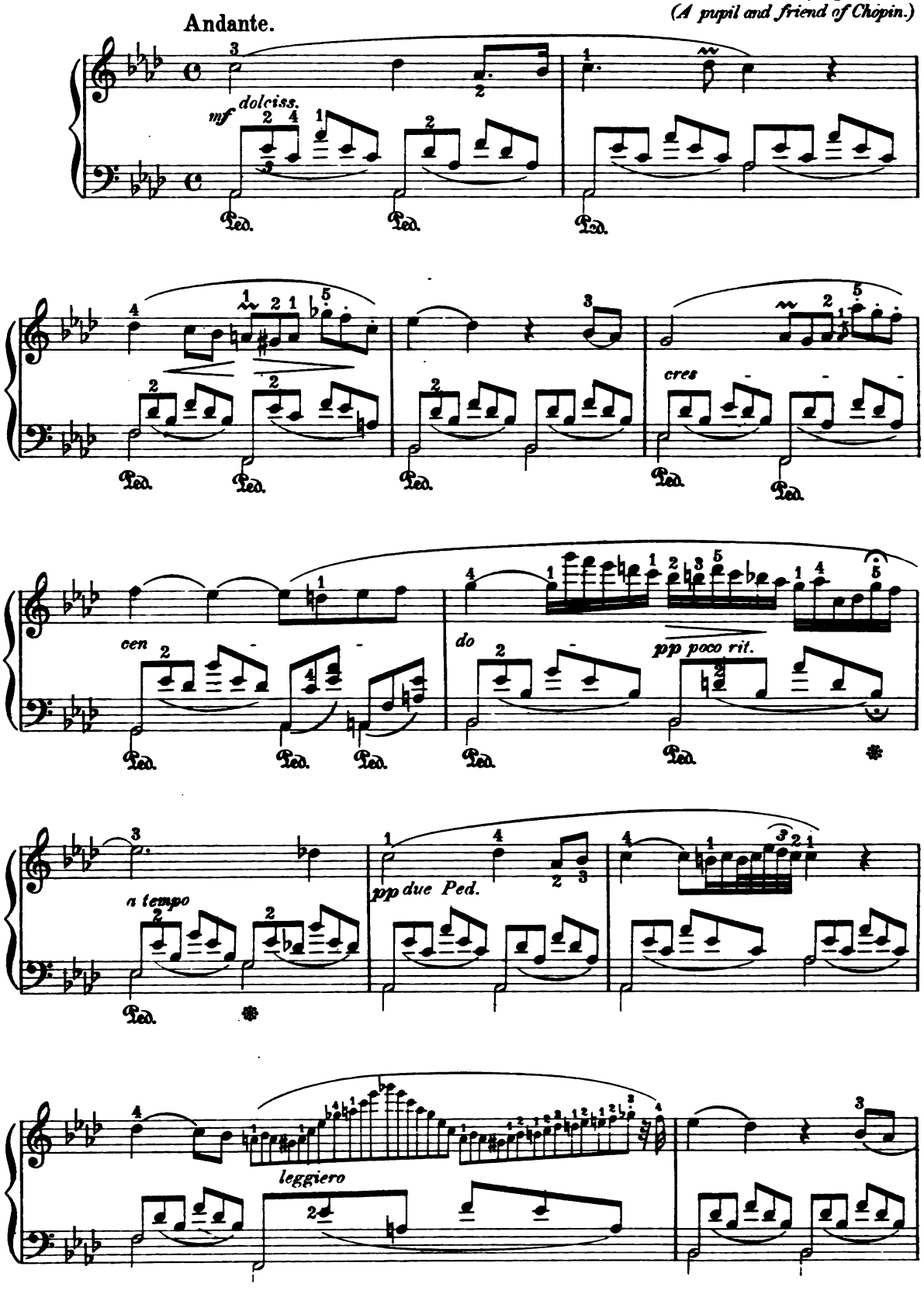
VICTOR E. BENDIX. (Copenhagen.)

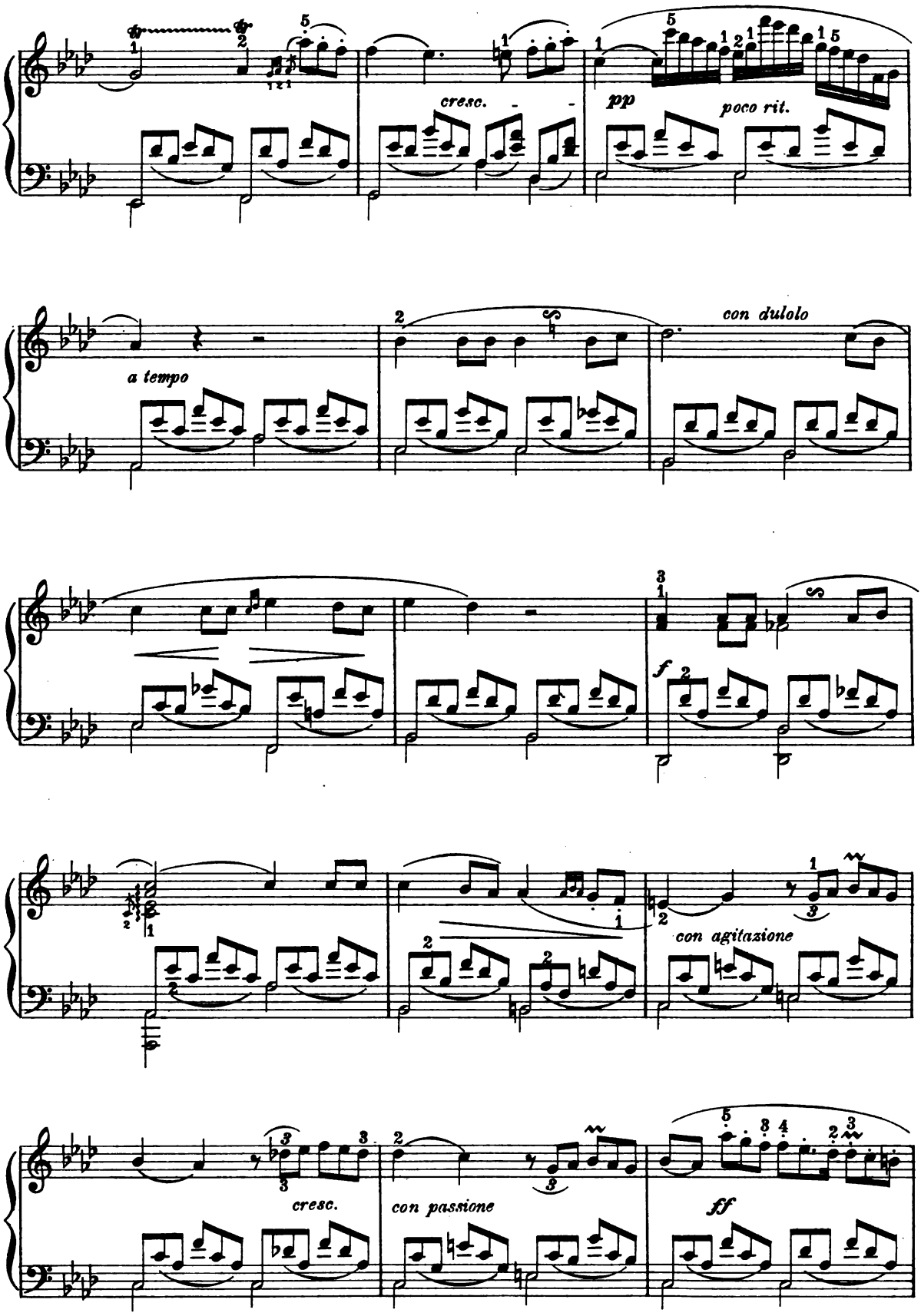


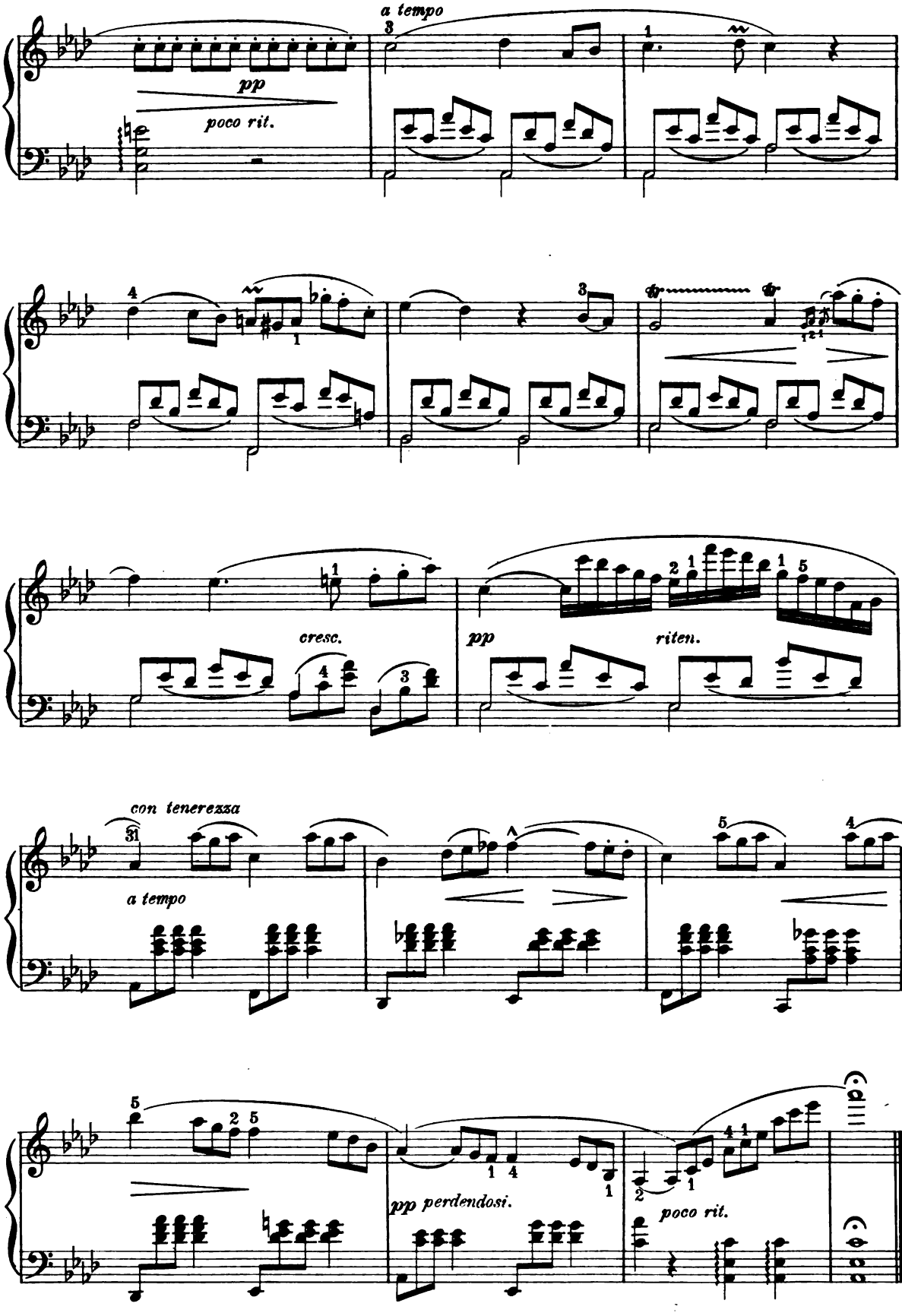

p
dolce
f
fz
p
poco rit.
a tempo
p
p
leggiero
pp
smorz.
Ped.
Ped.
Ped.
Ped.

Nocturne.

AD. GUTMANN, Op. 8. № 1.
(A pupil and friend of Chopin.)




cresc.
pp
poco rit.
a tempo
con dulolo
f
con agitazione
cresc.
con passione
ff


a tempo
pp
poco rit.
cresc.
pp
riten.
con tenerezza
a tempo
pp perdendosi.
poco rit.

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